Novembe

196

Volume 3

Number

UNIVERSITY OF ILLINOIS
LIBRARY
OCT 23 1962
CHICAGO

IUSEUM NEWS

Elegant Practicality in Utica

SCIENCE • HISTORY • CHILDREN • INDUSTRY • HISTORIC PRESERVATION

NEWHOUSE

GALLERIES

Established 1878

FINE PAINTINGS

8½" x 11"

THE HOLY FAMILY WITH ST. ANNE
IN JOSEPH'S WORKSHOP
by
FRANCESCO VANNI
1563 - 1610

NEWHOUSE GALLERIES 15 EAST 57th STREET NEW YORK 22, N.Y.

For Shipping and Storage of Fine Arts

The 7 Brothers Fine Arts Division has expanded its modern facilities for all phases of fine arts requisites, in order to continue as one of the leading art service organizations. Handling, packing, and shipping of paintings, sculpture, antiques, and other fine arts commodities are only part of the specialized services offered by this division. On-the-premises inspections and jurying, and modern shop facilities—where each case is tailor-made to the work of art—are features of this up-to-date agency.

Expert protection and service are obtained on every order, from new backing for a painting to arrangements for nationwide tours of entire exhibitions. The 7 Brothers Fine Arts experts invite you to visit their headquarters—to test their superior service—to see for yourself the excellence of workmanship available at the 7 Brothers Fine Arts Division.

- ☐ Air Conditioned & Heated Jury Rooms
- ☐ Fine Arts Packing for Domestic or International Air-Sea Freight
- ☐ Fine Arts Storage
- ☐ International Receiving of Foreign Freight In and Out Bound
- ☐ Exhibition Tour Arrangements
- ☐ Modern Transportation Facilities
  - Pick-up & Delivery
  - Local & Long Distance
  - Delivery to Piers

The 7 BROTHERS

SANTINI

FINE ARTS DIVISION

LOUIS R. SANTINI, Manager

449 West 49th Street • New York 17, N.Y. • COlumbus 5-3317

Teletype: New York 3-1948 • Cable: Sevsantini New York

MERICAN ASSOCIATION
OF MUSEUMS

Joseph Allen Patterson
DIRECTOR

Edward Trafford McClellan
EDITOR, MUSEUM NEWS

Robert B. Widder
ART DIRECTOR

SEUM NEWS

CONTENTS FOR NOVEMBER 1960

3 **Acquisition**

4 **News Line**

11 **Off the Presses**

13 **Points of View**

14 **Elegant Practicality in Utica**
THE MUSEUM OF ART, MUNSON-WILLIAMS-PROCTOR INSTITUTE
by Richard B. K. McLanathan

20 **Impressions of Russian Museums**
by Louisa Bellinger and Margaret T. J. Rowe

24 **Germany's Niedersächsische Landesgalerie**
by Ferdinand Stuttmann

28 **Exhibiting the Peaceful Atom**
THE MUSEUM OF ATOMIC ENERGY
by Charles G. Wilder

34 **Visits Versus Visitors: an Analysis**
THE ROYAL ONTARIO MUSEUM
by Duncan F. Cameron and D. S. Abbey

36 **25th Anniversary in Virginia**
THE VIRGINIA MUSEUM OF FINE ARTS
by Muriel B. Christison

40 **Current Exhibitions**

46 **Within the Profession**

48 **Highlights**

N THE COVER: Last month the
unson-Williams-Proctor Institute in
ica, New York, officially opened its
w Museum of Art, designed by Philip
hnson. The spacious room depicted
the cover is the central court of the
w building, with the cantilevered
uble staircase rising from the main
llery floor to the completely suspended
cond floor. The deeply coffered ceil-
g floods the court with shifting natural
ht, and serves both as a focal point
visitors and as a setting for larger
jects. The new building may well
a prototype of a workable museum
the smaller community, and is de-
ibed in this issue (see page 14). Lee
ltin Photograph.

OFFICERS: *President*, Froelich G. Rainey; *Vice-Presidents*, Louise Condit, Louis C. Jones, Perry T. Rathbone, Hugo G. Rodeck; *Treasurer*, James M. Brown, III. COUNCILORS: Edward P. Alexander, Robert Woods Bliss, Stephan F. Borhegyi, Henry D. Brown, James M. Brown, III, Clyde H. Burroughs*, Leonard Carmichael, Louise Condit, Mrs. Lammot du Pont Copeland, Christopher Crittenden, Murl Deusing, Clark C. Evernham, David E. Finley*, Richard E. Fuller, Wilbur H. Glover, Chauncey J. Hamlin*, William G. Hassler, Robert T. Hatt, Harold K. Hochschild, Louis C. Jones, Mrs. R. H. Kress, Sherman E. Lee, Kenneth D. Matthews, Jr., Robert C. Miller, William M. Milliken*, Charles F Montgomery, Charles Nagel, M. Graham Netting, Froelich G. Rainey, Perry T. Rathbone, S. Dillon Ripley, Hugo G. Rodeck, James J. Rorimer, Paul J. Sachs*, John Walker. *Director Emeritus*, Laurence Vail Coleman. *Honorary

MUSEUM NEWS, Volume 39, Number 3, November, 1960. Published by the American Association of Museums with its headquarters office at the Smithsonian Institution, Washington 25, D.C. Published monthly, September to June, inclusive. Subscription price of ten dollars a year is included in annual dues of members. The entire contents of MUSEUM NEWS are fully protected by copyright and may not be reproduced in any manner, in whole or in part, without written consent. © American Association of Museums, 1960. Title and symbol registered U.S. Patent Office. Second class postage paid at Washington, D.C. Printed by Judd & Detweiler, Inc.

CHRISTIE'S OF LONDON

HAVE A PERMANENT REPRESENTATIVE IN AMERICA

Robert M. Leylan
Christie, Manson & Woods (U.S.A.) Ltd.,
36 East 57th Street, New York 22, N.Y.
Cables: Chriswoods New York. Telephone: PLaza 2-1266

Mr. Leylan is available to advise those wishing to sell pictures and other works of art at Christie's in London, and can arrange for all details of shipment. Catalogue subscriptions may be obtained through his office.

CHRISTIE, MANSON & WOODS, LTD.

8 King Street, St. James's, London, S.W.1.

Telephone: TRAfalgar 9060 **Cables:** Christiart, Piccy, London.

MUSEUMS.

■ OWNING NOTEWORTHY EXCESS MATERIAL AND WOULD LIKE TO DISPOSE OF OR EXCHANGE EXCAVATIONS–PRIMITIVE, NEAR OR FAR EASTERN ART

contact

CARLEBACH

1040 MADISON AVENUE, NEW YORK 22 REGENT 7-0116

ACQUISITION

A PUEBLO INDIAN SACRED IMAGE—the first of its kind ever to be unearthed—which was of key importance in the religious ceremonies of Pueblo Indians living in Arizona between 1250 and 1350 A.D., was recently discovered by the Chicago Natural History Museum's Southwest Archaeological Expedition near Vernon, Arizona. The image, very probably a katchina, was found in a secret crypt within one of the largest rectangular kivas, or religious ceremonial chambers, ever excavated in the Southwest. The image, nine inches high, is carved in sandstone and painted in black, orange, green, and blue. The right arm, restored in the reconstructed model of the image shown in the photograph at right, was broken off, and was not found in the crypt.

NEWS LINE . . . . . .

Park Service to Register National Historic Shrines

Historic landmarks of national significance and interest may be registered by the National Park Service under a plan announced in October by the Secretary of the Interior Fred A. Seaton. The *National Registry of Historic Landmarks* is designed to recognize and endorse the preservation and protection of structures and sites now administered by the states, by other public agencies, or by historical societies, and to encourage private owners of historic landmarks to maintain them.

"The establishment of the *Registry*," said the Secretary, "serves a long-felt need for the Federal Government to give moral support and recognition to organizations now concerned with the preservation of archaeological and historic properties. Because of the number of important historic landmarks in our great nation, it is manifestly impossible for the Government to acquire or manage these sites or support them financially, although they are an integral part of the American heritage."

The Federal involvement will be limited to the issuance of certificates, periodic inspection, and arrangements for the site owner to acquire a suitable marker. It is emphasized that participation in the program is entirely voluntary. The *Registry* will also provide tourists and students a list of the more important of the large number of landmarks recognized by a wide variety of national organizations. The *Registry* is an outgrowth of the National Survey of Historic Sites and Buildings program authorized in 1935 for the Park Service. Studies of significant sites are submitted to the Advisory Board on National Parks, Historic Sites, Buildings, and Monuments for review and evaluation for the *Registry*. A list of eligible sites is now available from the National Park Service.

First Crowninshield Award to Mt. Vernon Ladies' Association

The National Trust for Historic Preservation presented its first Louise du Pont Crowninshield Award to the Mount Vernon Ladies' Association of the Union, at a banquet held on October 21 in Pittsburgh during the 14th annual meeting of the National Trust. Mrs. Albert Harkness of Providence, R.I., vice regent of the organization which has preserved and administered George Washington's Virginia estate for the American people since 1853, accepted the sculptured testimonial, citation, and stipend of $1,000 on their behalf.

The Crowninshield Award

The award was presented by David E. Finley, chairman of the Board of Trustees of the National Trust, who also read the citation:

"The National Trust . . . established the Louise du Pont Crowninshield Award to recognize superlative achievement in the preservation and interpretation of sites, buildings, objects, and antiquities significant in American history and culture. It is fitting that the first Award be presented to the association which laid the foundation stone of today's conservation achievements through the first example of historic preservation by a private society in the United States . . ."

The award testimonial, a sculptured eagle in gilded bronze on a base of *Verde delle Alpi* stone, stands ten inches high (see photo on this page), and was created by Albino Manca, renowned as a sculptor of animals and birds.

Latrobe Papers Acquired by Maryland Historical Society

Acquisition of the papers of Benjamin Henry Latrobe (1764-1820), one of the principal architects of the U. S. Capitol, has been announced by the Maryland Historical Society in Baltimore. The collection comprises some 8,800 copies of his letters, more than 300 watercolors and drawings by him, and 13 journals recording his thoughts and experiences. Latrobe's papers were acquired by the Society from the architect's family.

The watercolors and drawings are in 14 sketchbooks, and consist of landscapes, water scenes, characters he met in his travels, and buildings. As an architect and engineer he was particularly interested in the public buildings and engineering works he encountered, and left graphic sketches of many of them, as well as of the many works he designed. His surviving letters, made by himself with a pantograph, comprise 19 volumes.

An exhibition of the drawings and watercolors of Latrobe was a feature at the Society's Baltimore headquarters during the fall meeting of the Northeast Museums Conference, Sept. 29-Oct. 1.

Publication of the Latrobe papers has been recommended, and the Society hopes eventually to find the means to carry out this program. Director of the Society is James W. Foster.

National and International

Philadelphia Museum of Art to Open Renaissance Wing

The Renaissance Wing of the Philadelphia Museum of Art will be opened on November 16 with a preview for members of the museum, and will be opened to the general public on the following day. The new wing consists of nine halls and galleries, adjacent to the existing galleries, in the north wing. Assembled in the galleries are major works of art, monumental architectural elements, and decorative arts, including a number of elements from the famed Foulc collection, acquired by the Museum in 1930, shown for the first time.

A large French Renaissance Hall is flanked by two galleries devoted to French Renaissance arts. Adjacent to the Renaissance Hall are five additional galleries devoted to Italian, Spanish, German, Dutch, and English Renaissance Art. A large North Gallery, hung with the Museum's most important paintings of the High Renaissance and the Baroque period, completes the new installations. Director of the Museum is Henri Marceau.

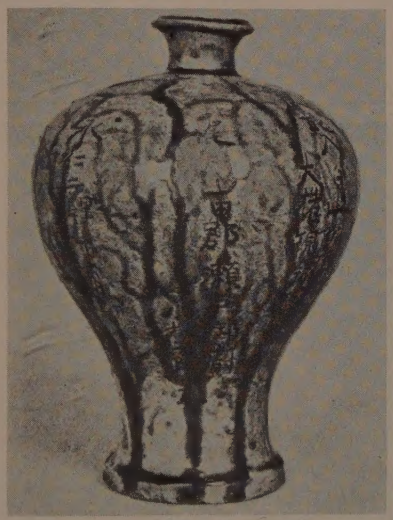
St. Louis *Climatron* Opens

The Missouri Botanical Garden in St. Louis opened its revolutionary *Climatron*, the world's first Geodesic dome, fully climate-controlled display greenhouse, on October 1. Conceived by Garden Director Frits W. Went, the building houses the extensive Shaw collection of tropical and semi-tropical trees, flowers, and plants.

Within the dome are such major features as a tropical pool with a Plexiglas tunnel for visitors, an eight-foot "mountain" planted with coffee trees, and, a few feet away, a hot, moist bog. The closely controlled conditions in the dome will also permit the public display of scientific experiments of a complex nature. (See photo in "Highlights," page 48.)

Japanese Seto Ware Sought

The Japanese vase illustrated below is Old Seto ware, or so-called Kamakura Seto, with a yellowish brown glaze; the incised inscription includes a date in the second year of the Ei-nin period (A.D. 1294). The piece illustrated is in a Japanese collection; but a similar, or perhaps identical, one is reported to have been sold to an American museum about 1956. The AAM would appreciate hearing from the owner of the vase or from anyone knowing its whereabouts. Write to the Editor, MUSEUM NEWS, American Association of Museums, Smithsonian Institution, Washington 25, D. C.



Japanese Old Seto Ware

Varick Papers in New York

The New-York Historical Society of New York City has received a number of papers of Richard Varick as a gift from his descendants. Varick, later mayor of New York, was Benedict Arnold's aide in 1780, when Arnold was discovered to be a traitor. Colonel Varick was cleared of any complicity in the affair, and was later selected as Recording Secretary of the Continental Army by General Washington.

Science Information Exchange Organized at Smithsonian

Representatives of the Public Health Service, Department of Defense, National Science Foundation, Veterans Administration, National Aeronautics and Space Administration, Atomic Energy Commission, and Smithsonian Institution met recently at the Smithsonian to organize the Science Information Exchange within the Smithsonian Institution. The new organization developed from an expansion of the successful Bio-Sciences Information Exchange, which has been a cooperative enterprise under the aegis of the Smithsonian and financially supported by the above-mentioned agencies for the past 7 years.

Dr. Orr Reynolds, Director, Office of Science, Defense Research and Engineering, Department of Defense, was elected Chairman of the Governing Board for the coming year, and Dr. Lyndon Lee, Chief, Extra V. A. Research Division, Veterans Administration, was made Vice Chairman. Dr. Stella Leche Deignan, Director of the Bio-Sciences Information Exchange since its organization, will be the staff director of the expanded agency.

The basic purpose of the Science Information Exchange, as stated in the agreement between the participating agencies, is as follows:

"To foster and facilitate effective planning and management of scientific research activities supported by United States agencies and institutions by promoting the exchange among participating agencies of administrative data about all types of current research. This process will include the accumulation, organization, analysis, and distribution of pertinent information and data concerned with all types of research within the scope of the Exchange."

The Exchange will make available information on research in progress to its supporting agencies and to other qualified investigators.

Indian Family Fleeing Before Prairie Fire; a Night Scene

oil on canvas
30¼ x 39¼ inches

by an Unidentified Artist

An unusually intriguing painting described in our fall *Kennedy Quarterly*, devoted to Western Artists, available on request.

Kennedy Galleries, Inc.

founded 1874 by H. Wunderlich

13 East 58th Street **New York 22, N.Y.**

Old and Modern Paintings

Rustic Bridge

JOHN CONSTABLE (1776-1837)

Painted 1834

25½ x 30½ inches

See *Graves*, Vol. IV, page 1814
Collections: W. R. Holdsworth, James McIntosh, Bridge Allan

NICHOLAS M. ACQUAVELLA GALLERIES

119 East 57th Street, New York City, New York

NEWS LINE

Underground Probing Device Being Developed in U.S.A.

A new type of underground probe, designed to reveal the location of archaeologically valuable material, is now under development at the University of Pennsylvania Museum. Richard Linington, a recipient of the honors degree in physics at Oxford University, will do research for the project, supported by a National Science Foundation grant to the University Museum.

The new probe will operate on an echo sounding principle similar to that now used in the seismograph. Linington used an electrical probe with success this past summer at a dig in the south of France, uncovering with exactitude two overlapping neolithic sites in the midst of a valuable vineyard.

Another instrument, the proton magnetometer, used to measure the magnetic field at an archaeological site, helped to uncover a Roman town in Oxfordshire, England. A total of 8,000 test readings over a 200,000 square foot area enabled the archaeologists to trace the plan of the town. The proton magnetometer is especially useful in locating old cooking sites because the burning of fuel causes the burned material to become lightly magnetic. Soil near the surface of the earth has relatively high magnetism, while rock layers have considerably less. Burned material located in the upper layers will produce a measurable variation in the earth's magnetic field. The electrical resistance method has been used in archaeology for 10 years, while the proton magnetometer has been employed only in the last two years.

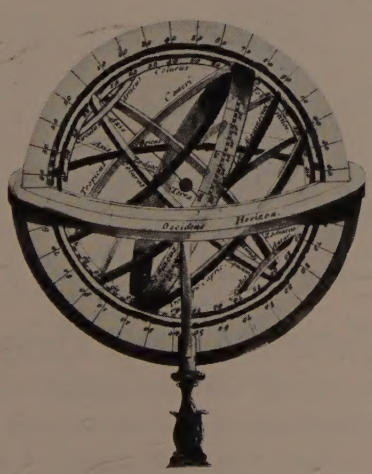
Hajji Baba Club Lends Carpets for Textile Museum Exhibition

The Textile Museum of Washington, D. C. opened this season with an exhibition of Oriental rugs and carpets lent by members of the Hajji Baba Club. The Club, an organization of rug experts and enthusiasts, has a membership of about 60 men and women, and was founded in 1932.

The exhibition is drawn entirely from the collections of the Club's members, and includes works from Anatolian Turkey, Persia, the Caucasus, West and East Turkestan, and China. A total of 61 carpets, rugs, and wall hangings is being shown in the exhibition, which will remain on view through December 3. Director of the Textile Museum is Alan Sawyer.

ANTIQUES

Since 1922 the authoritative American magazine on the decorative arts



The latest research on furniture, ceramics, silver, and the other decorative arts known and used in early America . . . news of collectors, museums, books, antique shops and shows . . . an indispensable encyclopedia, always up to the minute and never out of date.

One year	$8.50
Two years	15.00
Three years	20.00

(Add $1.00 per year for Pan-American Union; $1.50 per year for foreign.)

Painting on Paper, dated 1343; Signed *Ma Wan*

Frank Caro

C. T. LOO

Chinese Art

PARIS
48 Rue de Cavelles

NEW YORK
41 East 57th Street

TELEPHONE
WHITEHALL 4-4828

CABLE ADDRESS
WILKEAT

W. R. KEATING & COMPANY

INCORPORATED

SHIPMENTS HANDLED TO AND FROM ALL PARTS OF THE WORLD

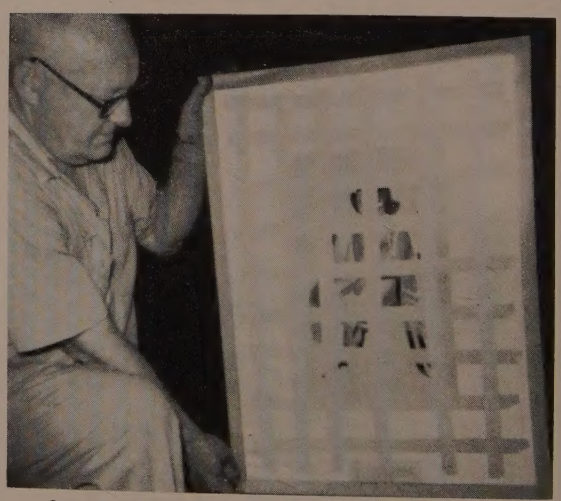
90 BROAD STREET
NEW YORK 4, N.Y.

INTERNATIONAL FORWARDING AGENTS
LICENSED CUSTOMS BROKERS

The Appointed Forwarding Agents
and Customs Brokers for many
Museums, Art Galleries
and Collectors

CORRESPONDENTS
THROUGHOUT THE WORLD

MEMBER OF I.A.T.A.
FEDERAL MARITIME BOARD REGISTRATION NO. 580



Step 1. In packing for shipment: Strip glass as a preventive measure against damage to picture.

Security Storage Company of Washington

Specializing in the Packing of Works of Art

1140 FIFTEENTH STREET, N.W.
WASHINGTON 5, D.C.

NEWS LINE

Late Egyptian Sculpture Shown at Brooklyn Museum

The world's first comprehensive showing of Egyptian sculpture of the Late Period (700 B.C. to A.D. 100) is being shown at the Brooklyn Museum in New York from October 18 through January 9. The exhibition is the culmination of 10 years of research in Egypt, Europe, and the Americas, and was assembled by Bernard V. Bothmer, Associate Curator of the Department of Ancient Art at the Museum.

For the first time in museum history sculpture has been loaned from the collections of the Egyptian Department of the Louvre, and from the collections of the Egyptian Museum in Cairo and the Graeco-Roman Museum in Alexandria. About 140 sculptures are included in the show, in a variety of media.

Masterpieces of Flemish Art Opens at Detroit Institute

The major international exhibition, *Masterpieces of Flemish Art: Van Eyck to Bosch,* is being shown at the Detroit Institute of Arts from October 18 through December 31. The exhibition is the result of a unique cooperative venture between the Detroit Institute and the major museums of Belgium, and was first seen in Bruges this past summer by 175,000 people.

The exhibition consists of panel paintings by the first masters of oil painting: Hans Memling, Gerard David, Dierc Bouts, Rogier van der Weyden, Hugo van der Goes, Petrus Christus, Jan van Eyck, and Hieronymus Bosch; superb examples of the goldsmith's art; illuminated manuscripts; sketches; and sculptures in wood, bronze, and stone.

Van Gogh Paintings From Holland on Canadian Tour

A major exhibition of works by Vincent van Gogh from the collection of his nephew, V. W. van Gogh, and from the Kroller-Muller Museum in The Hague, are touring Canada in gratitude for Canadian hospitality to Queen Juliana and her family during World War II. The exhibition, arranged by Evan H. Turner, Director of the Montreal Museum of Fine Arts, where it was shown during October, consists of 79 paintings and 61 drawings.

The exhibition, arranged in celebration of the Montreal Museum's 100th Anniversary, will also be shown at Ottawa's National Gallery of Canada, the Winnipeg Art Gallery, and the Art Gallery of Toronto. The collection will be returned to the Netherlands in 1961.

The PARKE-BERNET GALLERIES, America's leading auction firm, offers unsurpassed facilities for the successful and dignified disposal of art property. Many museums have employed our unique services to sell surplus or duplicates. Correspondence invited or a representative will call on you for consultation. Our monthly BULLETIN, free on request, provides advance information about sales of significant art for acquisitions by museums. Address Department Mn

PARKE-BERNET GALLERIES • Inc
980 MADISON AVE • NEW YORK 21

For over half a century we have supplied rare English Antiques to many of America's leading museums.

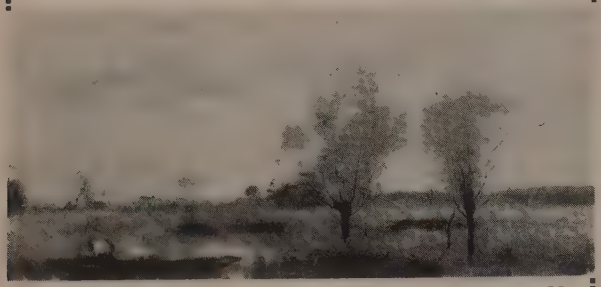
Vernay

Old English Furniture
Silver • Porcelain
Paintings
Glass

124 East 55th St., New York 22, N. Y. PL. 3-8060

J. B. C. COROT

1796—1875



Oil on Canvas 10 x 22

Palluel—Batelier dans les Marais

Painted: July, 1871
Recorded: Robaut, No. 2022
Collections: Everard
Boussad Valadon
J. Bell

HIRSCHL & ADLER
Galleries inc.
21 East 67th Street, New York 21 • LE 5-8810

FALL PUBLICATION

THE POCKET BOOK OF AMERICAN PEWTER

with all known American marks, including many new marks and makers

$2.50 *post paid*

Author and Publisher

CELIA JACOBS

Southwick, Massachusetts

SMITHSONIAN INSTITUTION

TRAVELING EXHIBITION SERVICE

SHIMOMURA KANZAN *The Three Monkeys*

CONTEMPORARY JAPANESE DRAWINGS

Exhibition

For further information, please write
The Smithsonian Institution, Washington 25, D.C.

AMERICAN ASSOCIATION OF MUSEUMS

announces a

PRE-PUBLICATION

OFFER FOR THE

MUSEUMS DIRECTORY OF THE UNITED STATES AND CANADA

$6.50 Before January 1
After January 1 $7.50

Send Orders to

AMERICAN ASSOCIATION OF MUSEUMS
BOOK DEPARTMENT
Smithsonian Institution, Washington 25, D. C.

Off the Presses

THE ART—IDEA. By James Jackson Jarves. Edited and with an Introduction by Benjamin Rowland, Jr. Appendix, Notes, and Index. 313 pp. Cambridge, Massachusetts: The Belknap Press of Harvard University Press. $5.95.

ART NOUVEAU. Edited by Peter Selz and Mildred Constantine. Articles by Greta Daniel, Alan M. Fern, Henry-Russell Hitchcock, and Peter Selz. Illustrated. Bibliography of Art Nouveau. Biographies and Catalogue of the Exhibition. Index. 192 pp. New York: Museum of Modern Art. Distributed by Doubleday and Company, Incorporated. $6.50.

BRAM VAN VELDE. By Samuel Beckett, Georges Duthuit, and Jacques Putman. Translated by Olive Class and Samuel Beckett. Illustrated. Evergreen Gallery Book 5. 64 pp. New York: Grove Press, Incorporated. $1.95 paper, $3.95 cloth.

CLAUDE MONET: *Seasons and Moments.* By William C. Seitz. Illustrated. Biographical Outline and List of Major Exhibitions. Catalogue of the Exhibition. Selected Bibliography. 64 pp. New York: Museum of Modern Art. Distributed by Doubleday and Company, Incorporated. $1.95 paper, $3.50 cloth.

THE CREATIVE ARTS IN AMERICAN EDUCATION: *Two Essays.* By Thomas Munro and Herbert Read. Notes. 68 pp. Cambridge, Massachusetts: Harvard University Press. $2.50.

THE FINE ARTS GALLERY OF SAN DIEGO CATALOGUE: *A Selective Listing of all the Collections of the Fine Arts Society.* By Warren Beach. Illustrated. 141 pp. San Diego, California: Fine Arts Society of San Diego. $4.00 paper, $5.00 cloth.

THE FIRST COMERS: *Indians of America's Dawn.* By Alice Marriott. Illustrated by Harvey Weiss. Bibliography and Index. 246 pp. New York: Longmans, Green and Company. $4.50.

A KEY TO THE MUSEUMS OF SWEDEN. Edited by Gertrude Serner, assisted by Margaretha Cramer. Illustrated. List of Museums and Index by Subject Matter. 112 pp. Stockholm, Sweden: The Swedish Institute. 10 Swedish Crowns.

DE KOONING. Harriet Janis and Rudi Blesh. Illustrated. Evergreen Gallery Book 8. 72 pp. New York: Grove Press, Incorporated. $1.95 paper, $3.95 cloth.

LET'S GO TO AN ART MUSEUM. By Mary Jo Borreson. Illustrated by Moneta Barnett. Glossary. 48 pp. New York: G.P. Putnam's Sons. $1.95.

LINCOLN DAY BY DAY: *A Chronology, 1809-1865.* Earl Schenck Miers, Editor-in-Chief, with William E. Baringer. Volume I: 1809-1848, 327 pp. Volume II: 1849-1860, 305 pp. (Volume III, 1861-1865, with Index to all three volumes, in press.) Washington, D.C.: Lincoln Sesquicentennial Commission, National Archives Building. $2.00 per volume.

THE MUTE STONES SPEAK: *The Story of Archaeology in Italy.* By Paul MacKendrick. Illustrated. Bibliography and Index of Proper Names. 369 pp. New York: St. Martin's Press. $7.50.

NAVAHO SANDPAINTING: *The Huckel Collection.* By Leland C. Wyman. Illustrated. Bibliography. 88 pp. Colorado Springs, Colorado: Taylor Museum of the Colorado Springs Fine Arts Center. Price not given.

PHILIP GUSTON. By Dore Ashton. Illustrated. Evergreen Gallery Book 10. 63 pp. New York: Grove Press, Incorporated. $1.95 paper, $3.95 cloth.

A PICTORIAL GUIDE TO AMERICAN GARDENS. By Louis H. Frohman and Jean Elliot. Illustrated. Index of Flowers, Trees, and Shrubs, and Index of Gardens. 369 pp. New York: Crown Publishers, Incorporated. $5.95.

SCULPTURES FROM SAMALAJI AND RODA IN THE BARODA MUSEUM. By Umakant Premanand Shah. Illustrated. *Bulletin,* Volume XIII (Special Number). 136 pp. Baroda, India: Museum and Picture Gallery of Baroda. 15 Rupees.

STUART DAVIS. By Rudi Blesh. Illustrated. Evergreen Gallery Book 11. 64 pp. New York: Grove Press, Incorporated. $1.95 paper, $3.95 cloth.

WALT KUHN, 1877-1949: *A Memorial Exhibition.* By Philip Rhys Adams. Illustrated. Chronology. Catalogue of the Exhibition. 76 pp. Cincinnati, Ohio: Cincinnati Art Museum. Price not given.

WEDGWOOD AND ARTISTS. By Harry M. Buten. Foreword by Katherine Jones, Editor. Illustrated. Bibliography and Key to References. 72 pp. Merion, Pennsylvania: Buten Museum of Wedgwood. Price not given.

SCHAEFFER
GALLERIES

983 PARK AVENUE

FINE PAINTINGS
AND
DRAWINGS

NEW YORK LE 5-6410

DUVEEN

Portraits of

LADY HAMILTON

by

GEORGE ROMNEY

through November

DUVEEN BROTHERS, Inc.

18 East 79 St., New York 21, N. Y.

WILDENSTEIN

19 East 64th Street, New York

Loan Exhibition

Berthe Morisot

For the Benefit of
The National Organization For
Mentally Ill Children, Inc.

November 3rd–December 10th

PIERRE MATISSE
GALLERY

Modern
Paintings
and
Sculpture

Points of View

New Buildings—Some Director's Dilemmas

The most important knowledge for a museum director about to build is to be sure what he wants. There is no need here to discuss circulation, storage, control, economy of upkeep and staffing, flexibility, or natural *vs.* artificial light. Let the director inform himself thoroughly and make up his mind. Let him decide also how much to build for present needs and how much to anticipate expansion. He will do well to itemize *all* his needs and wishes under three headings—1) mandatory, 2) desirable, 3) advantageous—and to insist that *all* the first be met, and relinquish some of the others only if he can be shown that they would be too expensive or that they would hamper the handsomeness of the design.

Should works of art be housed in a work of art? There is no simple answer; more questions must be asked. Who is to be served? Sophisticated metropolitans, eager students, or middlebrows who must be coaxed in? Such may determine the character of the building as much as where it will be set and what it will hold. If the budget, collection, community, and site are suitable, the museum may call out to be a monument. This may be the case with the new wing of the Museum of Modern Art or the Clark Museum at Williamstown, or with a major college or university gallery which might rightly be expected to proclaim the high aesthetic standards of the institution. It may be well worth sacrificing some minor conveniences to have a building which is a major work of art.

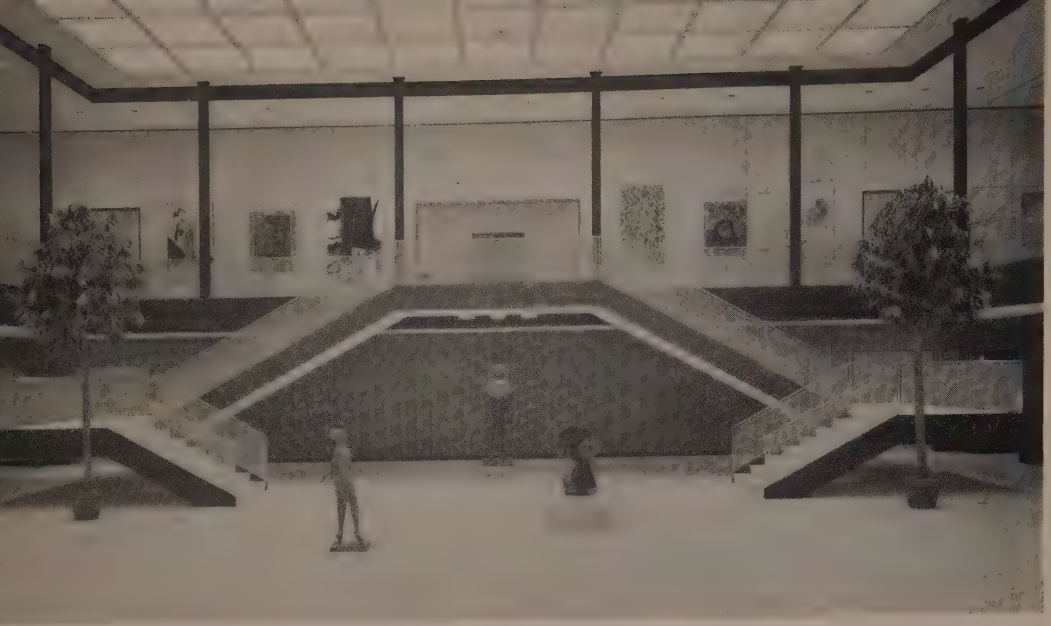
There are satisfactory museums which do without monumentality or major aesthetic value for the sake of economy, convenience, or appropriateness: buildings for lesser collections in smaller cities or informal summer communities, or for some colleges. How many museums have lately been arranged with distinction and discretion in Italy, some in nondescript new buildings, some in old ones!

Whichever is built, a work of art or a discreet background, let the director make sure he gets all he asked for. Prices will go up, and architects and contractors will often underestimate costs. With $2,000,000, plan a museum for $1,600,000, and have it really well done; it will be better than a bigger scheme cruelly curtailed at the last minute.

How is an architect found? Not because one has built what you want for someone else (as he might have if you were putting up an office building or house). Find one who can be sympathetic to your needs. Do not ask Mies to build a Cape Cod cottage, or a specialist in Cape Cods to produce a Mies Trianon. Find a man who has shown his intelligence in understanding equivalent problems, ingenuity in solving them, and imagination and grace in giving his solutions physical form. If the building is fine, part of the credit is yours; if not, yours may be half the fault.

JOHN MCANDREW

At the invitation of the American Association of Museums, John McAndrew, architectural historian and Professor of the History of Art and Architecture at Wellesley College, prepared the accompanying editorial. Professor McAndrew was Curator of Architecture at New York's Museum of Modern Art from 1936 to 1940, and represented the staff in meetings with the architects when the Museum's existing building was being planned and built. He served in a similar capacity on an informal basis during the planning of Wellesley's Jewett Arts Center, and is frequently consulted in the planning of museums for colleges, universities, and cities.



View of the central court on the main gallery floor of the new building, with cantilevered double staircase.

Richard B. K. McLanathan

Elegan

Opened on October 15th, the new building, designed by Philip Johnson for Munson-Williams-Proctor Institute, provides a model for the community museum in America.

The new museum building designed by Philip Johnson, which opened to the public on October 15th, expresses the architect's classic style in its balanced proportion, beautiful materials, and scrupulous detailing. The exterior walls are revetted with slabs of Canadian black granite with a four-cut finish giving it a medium gray tone. The eight piers, two to a side, are sheathed in oxidized bronze as are the two pairs of concrete beams, intersecting on the roof, which they support. The steps, platforms, and immediate approaches to the building are paved in a lighter gray granite which also covers the retaining wall. These elements are combined in an elegantly proportioned but simple geometry of form which is quietly but strikingly effective. The granite block of the building appears to float above the glass-walled, slightly recessed ground floor which lies largely below the level of Genesee Street on which the building fronts. The logic of the design expresses the structural concept which is the architect's ingenious and practical solution of the problem of museum design, to create clear, uncluttered space, well lighted, with maximum hanging and exhibition area, so arranged as to invite enjoyment of all the arts by numbers of people. The great simplicity of the square plan, with the central court always in view on the two gallery floors, not only uses the space most effectively, but has a clarity which is in itself satisfying to the visitor.

One approaches the building from Genesee Street by climbing the short flight of broad but shallow steps, crossing the bridge over the wide, moat-like sunken terrace which carries the lower grade of the rear of the building completely around it, thus forming a plinth for it, and keeping the front façade from rising to a disproportionate height. One enters the lower of the two gallery floors, walking into a spacious court with clusters of trees and plants. Overhead is a coffered ceiling thirty feet above the pavement, roofed in plastic so that it floods the interior with

ABOUT THE AUTHOR: Richard B. K. McLanathan, Director of the Art Museum of the Munson-Williams-Proctor Institute in Utica, New York, received his A.B. (1938) and Ph.D. (1951) degrees from Harvard University. He was associated with the Museum of Fine Arts in Boston from 1946 to 1957, serving in such capacities as Assistant Curator of the Department of Paintings, Secretary of the Museum, Editor of Publications, Curator of Decorative Arts, and master of ceremonies on the Museum's initial season of television broadcasts. He was appointed to his present post in 1957. He is the author of a number of books, including *Great American, Queen Tomyris and the Head of Cyrus, American Marine Painting*, and others, and of many articles for scholarly and popular publications, including accounts of his experiences as Curator of the American art exhibition in Moscow in the summer of 1959.

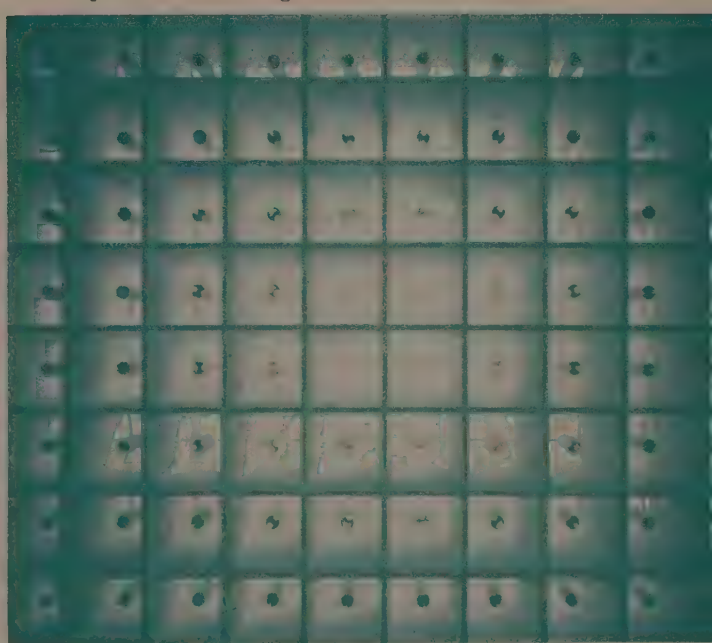
acticality in Utica

light and appears open to the sky. The depth of the coffers is carefully calculated so that there is no glare but, at the same time, no diminution of light. Each coffer contains lighting fixtures so that a similar effect of plunging light may be achieved at night as well.

There are no windows in either of the two gallery floors, thus leaving uninterrupted wall surfaces for exhibition purposes; yet, because of the natural light of the court, changing with the passing of a cloud, and, with the sun casting an ever-shifting checkered pattern on the pavement, there is none of the static and deadly effect of a totally enclosed, entirely artificially lighted interior. Parallel to all the permanent walls are wall-washers inset in the gallery ceilings; in addition, there are recessed channels at regular and frequent intervals into which additional fixtures may be placed as needed. The result is an extremely flexible lighting system, which can produce a highly saturated general illumination, a dramatic chiaroscuro, or any degree of adjustment between the two. Since the museum is always open evenings during the week, because there are many activities planned at that time—Utica being a working community—and because there are many dark days during the winter season, a completely adaptable lighting system, such as was carefully worked out in this case by Richard Kelly of New York, is absolutely essential.

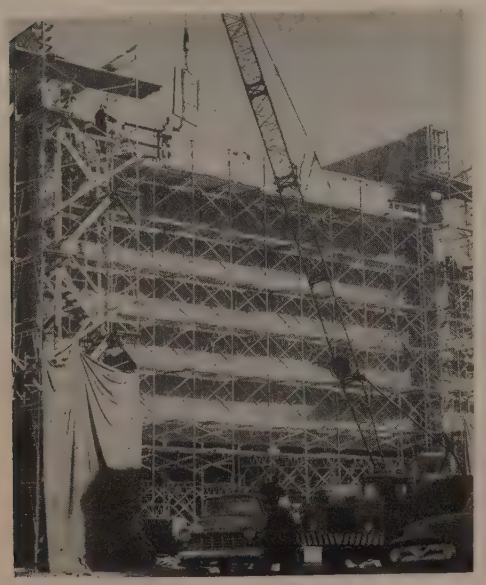
Across the court from the front door is a double stair with cantilevered landings which leads to the upper gallery floor. The delicacy of the simple design of the railings, with panels of fine vertical members, carried out in brushed satin-finished stainless steel, emphasizes the lightness of the stair, and the fact that the upper gallery floor is a balcony, suspended from the central roof-panel which contains the skylight and is formed by the intersecting, bronze-clad pairs of concrete roof girders, which are carried on the exterior by the eight piers. The result is not only an airiness and openness of atmosphere, but also a freedom to use the interior

Coffered plastic-roofed ceiling of the central court.



space with maximum effect since there are no supporting members above the ground floor. This flexibility is further enhanced by the fact that there are but few permanent partitions. The various necessary space divisions in the gallery areas are provided by a standard system of adjustable upright members. The tops of these are formed to

Elegant Practicality in Utica



The main façade of the building during construction, showing scaffolding for placement of Canadian granite sheathing of walls.

lock into the ceiling duct wherever desired, the bottoms shod so as to fit tight against the floor. These may carry individual panels of various shapes and sizes or any form of modular wall surface. Thus they can be used as screens, as partial partitions, to form a labyrinth arrangement, as wing-walls, or as supports for objects or for glazed cases. A certain number of the uprights are wired so that special lighting effects may be achieved; the source of electricity is the recessed channel into which their tops fit. Thus the space of the two gallery floors, which are large and open, may be divided and subdivided at will, always retaining full adaptability of lighting effect.

In a museum in a smaller community, which maintains an active program of changing exhibitions and other activities, this complete flexibility is of the utmost importance, and, unlike the various systems of removable walls which involve ponderous sections, difficult to handle, and require crews of specialists, this scheme is sufficiently easy to invite experiment and lend itself readily to the creation of totally different spatial effects for different exhibitions. Thus there is a maximum opportunity for creating an atmosphere which invites everyone to leisurely enjoyment of many kinds of works of art, avoiding the extremes of preciousness and theatrical trickery on the one hand and misplaced laboratory-like sterility on the other. Further to emphasize the museum's responsibility to the whole community, in addition to the usual program of exhibitions, and the display of the museum's own growing collections, there is a children's gallery with imaginative and colorful displays designed to be touched and handled.

The color scheme of the interior is, like that of the exterior, the result of a careful selection of natural materials. The walls on the lower gallery floor surrounding the court are panelled in teak, while all the other walls in the two exhibition floors have panels covered in pandanus, a natural palm-fibre material woven in the Philippines. All panels are in two tiers and to a consistent module which is carefully scaled, like all the other interior details, to increase the effect of spaciousness. The pandanus panels may be nailed into for hanging purposes, though there is also a hanging strip inset in the horizontal divisions of the panels so that extra-heavy objects may be hung from them. All hanging against the teak panels is, of course, from the horizontal strips. The channel inset in the ceiling is also anchored securely enough so that it will bear considerable weight and thus may be an additional source of support if necessary. Floors of all gallery areas are Italian travertine. The aluminum sheathing used on the hangers and fascia of the balcony is painted charcoal. There is thus no competition between the architectural setting and whatever works of art may be exhibited.

What one can see on the two gallery floors is but a part of the whole building, however. The ground floor, which one enters directly from the driveway and parking lot to the rear, is entirely enclosed in glass. To the right as one enters are the offices of the School of Art, and to the left are the Museum offices, which extend around two sides of the building, the third being devoted to the Library of books, slides, and records. All of these rooms thus have one wall of glass, except those at the corners, which have two. Narrow inner corridors are used for communication between offices, while a wider corridor-gallery, teak and pandanus panelled, extends around three sides of the auditorium, which occupies the center of the building and seats three hundred. The auditorium, entered at the ground floor level, pitches downward

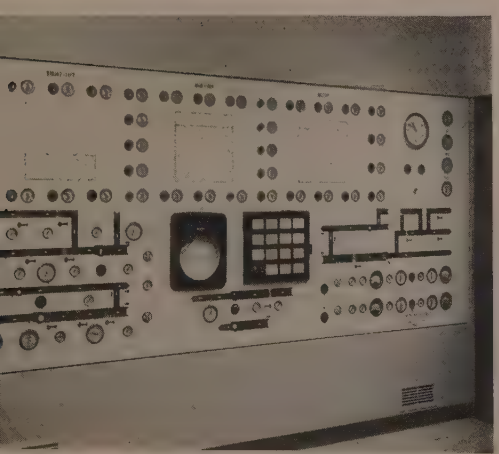
LEFT: Gallery on the second floor, showing movable pandanus wall panels in place, attached to ceiling insets.

BELOW: View of another gallery, with an island of couches and chairs placed in the center of the room for convenience.

Elegant Practicality in Utica

until the stage is at the level of the basement, thus improving visibility as well as acoustics. The walls are covered with projecting, curved panels of gold-leaf mosaic which also have an acoustic purpose. Aisles and stage are carpeted in charcoal gray, while the seats are upholstered in a lighter blue-gray. Though the wide screen is adaptable to all millimeter films, the auditorium was mainly designed for recitals of soloists and small instrumental groups, and for lectures. The projection room is fitted with dual slide projectors.

The basement contains the shops, photography laboratory, and work-rooms so necessary to any museum, but there are also large areas for storage of paintings and sculpture, as well as unassigned storage. The painting storage is fitted with sliding mesh screens for maximum capacity. Stairs descend from the School of Art offices to the only space below the ground floor which is open to the public, a corridor, off which are the rooms devoted to preparation of circulating exhibitions, mailing, and various small storages, which leads to the tunnel connecting with the School of Art Buildings to the rear. This lower corridor and the tunnel provide attractive and appropriate exhibition space for changing displays of student work.



Johnson Panel, central automatic system for complete atmospheric control of entire museum building.

Also in the basement are located the Johnson panel, the central automatic system for complete atmospheric control of the entire building, and the control room for the tape decks, which supply the various circuits, or the series of loudspeakers, built into the gallery ceilings so that music may be heard in any or all parts of the galleries, or so that lectures and comments on exhibitions may be broadcast, inaudible to all except those who have the necessary tiny pocket devices which may be picked up at the Information Desk. In the case of large groups of visitors, the taped commentary may be switched on to the system of loudspeakers. This mechanical extension of a docent service is especially useful in the case of smaller museums such as ours, whose staff must necessarily be small.

In addition, the building is wired for television, both for closed-circuit use, and so that telecasts can originate in the auditorium or any part of the galleries. There is a control panel in the basement and a micro-wave dish on the roof with a beam to the station tower on Smith Hill across the valley. The court has also been studied acoustically with the idea of its use for concerts or theatre in the round, in both of which cases the balcony as well as the double stairs and lower floor would provide opportunities for interesting effects.

Thus the entire building, from the complex atmospheric control system in the sub-basement to the micro-wave projector on the roof is the result of fruitful collaboration between the museum staff and the architect, whose long association with the museum world enabled him to bring to the task both deep interest and an unusually great practical experience. Fortunately he and the Director shared a common ideal that a museum should, in his words, "have space to hang paintings and at the same time be a pleasant place for people to congregate . . . Not just a depository of art, it should also be a community center. The modern museum should be a center of the cultural life of a town, and the building designed to house it should encourage this use for all the arts, including music." How well this purpose has been realized may be seen by a visit to the museum. The building, however, represents a yet greater achievement on the part of the architect, for, being itself a distinguished work of contemporary art, it creates a sympathetic environment in which to experience most rewardingly the work of other artists of all periods and in all creative fields.

All photographs accompanying this article are by Photographer Lee Boltin of New York.

ABOVE: Museum auditorium on ground floor has wide screen and acoustical panels of gold leaf mosaic.

LEFT: Roof of new building during construction, showing main beams and court ceiling in rough concrete.

BELOW: The completed Museum of Art, showing main entrance, with stairs to main gallery level.

Louisa Bellinger and Margaret T. J. Rowe

Impressions of Russian Museum

IMPRESSIONS OF LENINGRAD MUSEUMS

by Louisa Bellinger

This summer I had the very good fortune to work for a week in the Hermitage Museum in Leningrad. It is not quite like working anywhere else for a number of reasons. First of all, it is an enormous institution with some three hundred galleries open and many others in reserve, and the Russians visit it in droves. When we first went in at the regular entrance a steady mass of humanity was going up the stairs six abreast. Then, for most American visitors, there is the obstacle of the Russian alphabet. Even if you do not learn any Russian it is well worthwhile to learn the pronunciation of the alphabet, for many signs can be spelled out without too much difficulty if you have learned both the printed and written script. As it is not possible to ask the guards where you are or tell them where you want to go we were in constant need of a guide to get to special departments. However, if the visitor is not a specialist and does not have to see certain things he can explore happily for days without repetition. The galleries are large and high and in some cases are as interesting as the exhibits, for the architects used beautiful marbles and contrasting woods.

If you are interested in seeing special things it is wise to write ahead to give warning of your coming. It is not necessary to travel "de luxe" with an interpreter and automobile, though if you rile the authorities they may make you do so. Many of the Hermitage staff speak foreign languages, a little English, more French, and most German. Some, who do not speak with ease, have a reading knowledge of languages they are timid about speaking, so they can understand a written question more easily than a spoken one. Some of our guides were heads of departments who were enthusiastic about their specimens, others were referred to as "young females" who were working for their Ph.D.'s.

If you happen to have a specialty, or if your own museum is doing any particular type of research, it is well to have all the details at your fingertips, for the whole staff is eager to know what is being done, and how and why, in other places. Though my own field is textile analysis, which I discussed in sign language and drawings, as well as in poor German with a number of people, I was asked to the Conservation Studio by the museum chemist. There, I was minutely questioned by six or seven members of the staff about all the work the Textile Museum is doing in the fields of cleaning, mounting, preservation, storage, and what not. They were distressed because I could not give them the chemical formulae of all the cleaning and washing agents we use. They gave me theirs and asked if I could please check them with our textile chemist.

In the field of textiles I found their excavation specimens to be outstanding. Also, they were willing, and even eager, to show me fragments that were in storage so that I might look at them under a magnifying glass. Their regular collections of

(Continued on page 23)

ABOUT THE AUTHOR: Louisa Bellinger, Curator-Analyst of the Textile Museum in Washington, D.C., was Curator of Ancient Instruments at the Yale School of Music from 1926 to 1936. In that year the Hobart Moore Memorial Collection of Textiles was given to the Yale Gallery of Fine Arts, and she became Assistant in Charge of Textiles. Later Miss Bellinger was on the Field Staff of Dumbarton Oaks, where she started the *Census of Early Christian Textiles*. She has been with the Textile Museum since 1947.

IMPRESSIONS OF MOSCOW MUSEUMS

by Margaret T. J. Rowe

The impressions of Moscow received by one who attended the International Congress of Orientalists are inevitably sketchy and superficial. The city is vast, the congress was absorbing, and the University, where the meetings were held, is in a new suburb, a good half hour's ride from the center. Of the very large number of museums listed in the guide to Moscow, I visited only five, the Oruzheinaya, the Pushkin, the Historical, the Tretyakov, and the Museum of Oriental Cultures.

The first of these is the Museum of the Kremlin, in which are brought together royal robes and regalia dating from the 16th Century up to the Revolution, and the gifts to the Czars of ambassadors from many countries. There is also a fine collection of parade arms and armor from the same period. The building was built for a museum in 1849-51 and is what one expects from this period. The rooms are large and high and lighted from the side. The collections are all shown in identical, very high glass cases with frames of light-colored wood. The cases are lighted from above by a grid of lights which not only shine down, but reflect upward, giving a bright light in the whole room. Fine old textiles are used as case backgrounds.

Mobs of people visit this museum daily, and the problem of cleaning is partially solved by making each visitor put on over his own shoes a pair of canvas slippers with carpet soles. The visiting hours are interrupted at intervals by time in which cleaners go through the museum removing finger marks and dust. The result is that the museum gives the impression of being immaculately clean. However, the silver objects in the cases would be handsomer if they were somewhat brighter. The general feeling of luxury is enhanced by the bright red carpet which covers the stairs and the areas where people walk. The fabulous value of the jewels in crowns and scepters, swords and thrones, is difficult to realize, because one is so overwhelmed by their numbers. However, the problem of guarding such treasures must be a serious one.

The Museum that most resembles an American institution is the Pushkin Museum of Fine Arts. This also occupies a building erected as a museum, which was built in 1898-1912. It started primarily as a collection of plaster casts of which many are still exhibited, though, with the constantly increasing number of pictures which have come to the museum, many casts have been put in storage. The casts are of exceptionally fine quality and have been finished to simulate the material of the originals. They are much used by students and certainly they have a distinct value for people who cannot travel. This museum has a very active program of educational work as, I understand, do most of the Moscow museums. Lectures and guided tours are given for the general public, and school children are regularly brought to visit the museum. There is an Egyptian collection of some note, formed by a Russian Egyptologist in the 19th Century. This includes some exceptional examples of grave paintings from the Fayum and a small but choice group of Coptic textiles. The European painting collections have been enriched by loans from the Hermitage. There are examples of the Spanish and Italian Schools, some Rembrandts and other Dutch and Flemish masters, but the great strength of the collection is in the French Schools starting with the 18th Century. The 19th Century is especially well represented, beginning with the Barbizon school and continuing to Picasso and the moderns. Some fine pieces of sculpture of the same period are shown with the paintings. The pictures are well hung and not overcrowded. This museum also has an active loan program. There were three loan exhibitions on during August, and some of the pictures belonging to the Museum were out on loan. In this museum there was no emphasis on Russian art.

In direct contrast to this was the Tretyakov Museum which occupies a two-story rambling structure, built in 1892, with about fifty galleries crammed with paintings entirely by Russian artists. Here there is also some sculpture shown with the paintings. The subjects are often historical. The style of painting seems to follow, in general, about thirty years behind the European schools. As European work of the last thirty years is considered decadent by the government, it is no surprise to find no Russian paintings in these styles. The great interest of the Museum is, however, in the two galleries containing ikons and religious art of the 12th

ABOUT THE AUTHOR: Margaret T. J. Rowe, Curator Emerita of the Hobart Moore Memorial Collection of Textiles at the Yale Gallery of Fine Arts, began her museum career immediately after graduating from Radcliffe in 1910, and has been in the profession ever since. She was Assistant Director of the Minneapolis Institute of Arts during its first years, and in 1917 married L. Earle Rowe, then Director of the Rhode Island School of Design in Providence. Following his death in 1937 she went to Yale, remaining until 1954.

to the 16th Centuries. There are some very exceptional paintings in this group which is extremely important in the history of Orthodox painting. These galleries are lighted from the side and are not as crowded as the secular art galleries.

The Historical Museum is a large red brick building, facing on Red Square, with nearly fifty galleries on three floors. It covers the Moscow area, starting with prehistory and coming down through excavated material of the usual type, stone implements and arrowheads, and, as time goes on, some metal work, until it reaches historic times, when one sees objects that reached Russia through trade as well as by local manufacture. My guide, in visiting this museum, was the Curator of Textiles, Madame Yakonina, who stunned me by the statement that she has 300,000 textiles in her care. These include many ecclesiastical vestments expropriated when the churches were closed, as well as clothing of the nobility and embroidery and lace of more humble origin. For the textile specialist this museum holds much of importance, needing many days of study. In the main exhibition galleries there are cases of costumes which give an excellent idea of Russian life. There is also furniture, wood carving, metal work, glass, and china. While these things are all arranged in chronological order and interspersed with pictures and documents having to do with Russian history, the museum has great interest for any student of Decorative Arts.

The small museum of Oriental Cultures covers the fields of Turkey, Persia, Central Asia, India, China, and Japan, in about ten or twelve galleries. These are well arranged and not overcrowded. There are some very good Turkish, Persian and Central Asian textiles, as well as a case of fine old Persian pottery, excellent Persian and Indian miniature painting, a small amount of good Japanese sculpture and a mediocre group of Chinese objects.

The most striking impression one gets in visiting these museums is of the extraordinary attendance. Entrance fees are charged ranging from one to three rubles (ten to thirty cents at the present rate of exchange) but all museums were crowded. In each there was a very large checking room, and the public was required to remove all coats and to leave all packages, umbrellas, overshoes, etc. There was no charge for this service, and no indication that any fee was expected. The hours of opening differed in different museums, but in general they open at ten or eleven a.m. and close at five or six p.m., in some cases later. Most museums have some evening openings, and almost all are closed one day a week, but not all on the same day. The staffs work seven hours a day for five days a week, and usually five hours on the sixth day, though, as with us, in any emergency everyone works overtime. I made no direct inquiry about pay, but was told that salaries were low in comparison with other fields requiring an equal amount of education. At the Hermitage in Leningrad where there are over three hundred and fifty galleries, I was told that it was necessary for the departments to be closed to the public in rotation as it was very difficult to secure enough guards. Young people are not interested in these jobs (they can get better pay in factories), and the older ones who are able to do the work are not numerous.

In many of the museums there were cords strung about two feet away from the hanging walls or glass cases to prevent people from approaching the exhibits too closely. This precaution was, I think, due to the crowds of visitors. The guards are all given chairs to sit on and a wooden platform on which to rest their feet as most of the museum floors are of stone or terrazzo and must be cold in winter. It was interesting to note also that most of the guards were women wearing street clothes.

As far as I could tell, the Hermitage is the chief center for the training of young people in museum work. Many of the younger people that I met mentioned that they had had their training there and certainly the breadth and scope of that museum gives every opportunity for such an education. While a great deal of the material has been published, much remains to be done, and we met many young people on the staff who were working on doctoral theses.

It might be interesting to add to this very sketchy account a description of a site some twenty miles from Moscow called "Kolomenskoye Museum-preserve." This was a small town founded in 1237 which was a favorite summer residence of Ivan the Terrible. The town was on a hill overlooking the Moskva river with a wide view. Peter the Great also used the place as a retreat. After his time the town was almost totally destroyed. What remains is a stone church of the Virgin of Kazan, dating from the 17th Century, and two small stone buildings of the 18th Century. In these last have been

T: Mrs. Rowe at the Tretyakov Museum. CENTER: Gallery in the Tretyakov Museum. RIGHT: Main entrance to the Hermitage Museum

arranged furniture of the period of Peter the Great, a model of the town as it was before its destruction, and extensive collections of architectural woodcarving, windows with mica panes, metalwork, carved and gilded decorations for churches and homes, pottery, decorative tiles, etc. A small log house (such as those in use by well-to-do country people) which had been occupied by Peter the Great when he went to Archangel to inspect the building of ships, and a high, tower-like block house have also been brought here for preservation. According to our guide, it is intended to bring more similar material here at a later time. This seems to be intended as the beginning of an open-air museum.

On a trip to Tashkent, Samarkand, and Bokhara, local museums were visited. These were uniformly primarily intended for teaching local history, especially as it was shown in the Revolutionary movement, but contained interesting archaeological and architectural fragments as well. They are the pride of the Intourist guides but are of little general interest.

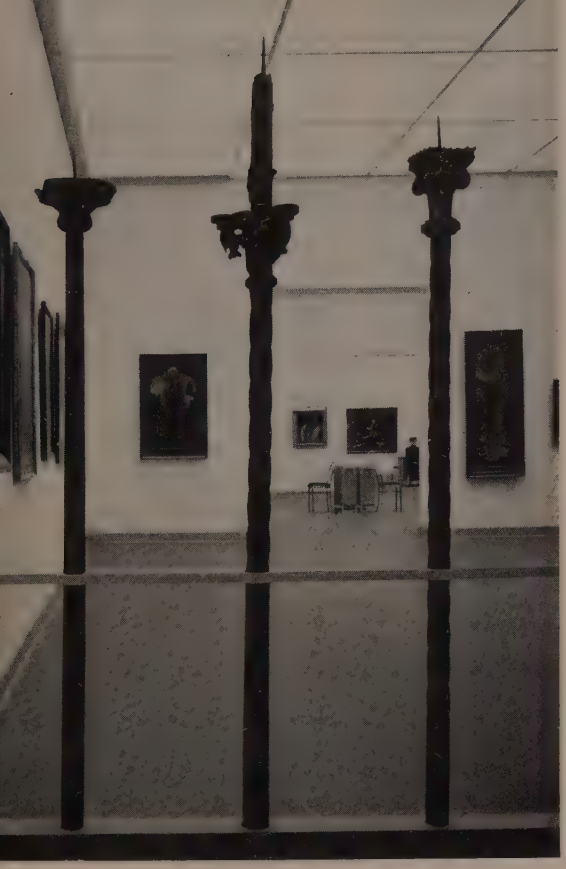
The main impression with which I left Russia was of the extraordinary wealth of material in all the collections of Leningrad and Moscow and of the amount we can learn from the objects themselves, as well as from the profound scholarship of many of the curators. My advice, for what it is worth, is to let the curators know beforehand that you are coming, and what you want to see, and then to have time enough to go back repeatedly. Curators everywhere respond to the stimulus of real knowledge and interest and often think of more things they can show you if you care enough to return again and again. Patience and leisure are probably the most important baggage you can take with you if you really wish to discover the treasures of the Russian museums.

LENINGRAD MUSEUMS (Continued from p. 20)

late classical and "Coptic" stuffs contained some excellent pieces as well as many of the usual sort. Some "young females" were writing interesting theses on various groups. They were curious to know about, and quick to grasp, the technical groupings which we use at the Textile Museum. Wherever possible I drew diagrams and talked sign language using their own specimens as examples, for by and large they knew few collections but their own. One youth working on Islamic fabrics quoted Prof. Dr. Ernst Kühnel extensively, but mostly early publications and not his later works. In fact, the Deputy Director, Dr. Levinson-Lessing, told me it was hard to buy foreign books and that he would be very glad to exchange publications with us. (Here I may say parenthetically that the Post Office does up publications to be mailed home. This is not only very handy for the traveler; it also gives them a look at what is being sent out. They are very curious in all matters to do with the free world. They do up the package, then give it to you to be addressed, then stamp it, and you pay. If you have wrapped a package they unwrap it!)

All in all, it is very rewarding to visit museums in Russia. It is even more interesting to do some research with the staff. And, finally, it is best to have as much information as possible at your fingertips to exchange for valuable points of view or practices developed by the Russians. I came away with quite as much new information as I was able to give, and it was given freely and gladly whenever I showed interest or volunteered a suggestion. When you looked without interest they were apt to say nothing at all.

Lastly, if you visit as a specialist or have a letter to the Director you are admitted at least a block up the street from the main entrance to the Hermitage, at a little door which leads directly to the Director's office. There they arrange for guides, and there you are comparatively free of the crowds of citizens who visit the museum daily, walking the long galleries with purpose and enthusiasm, sometimes with guides but often just looking for themselves. It would be wonderful if such numbers enjoyed our collections.



Medieval candelabra frame a view of galleries devoted to the Middle Ages.

Ferdinand Stuttmann

Germany's Niedersäc

The Niedersächsische Landesgalerie Hannover is one of the three state collections of painting of Lower Saxony. (Lower Saxony is located in the northwestern part of the Federal Republic of Germany.) The other two galleries are located in Braunschweig and in Oldenburg. These three museums differ greatly as far as their character is concerned; as far as their importance is concerned, however, they are on about an equal level. All three were originally princely possessions; this is particularly evident in the gallery of the Herzog-Anton-Ulrich-Museum in Braunschweig, which still displays the complete original collection of paintings, while the gallery in Oldenburg suffered considerable losses in the course of time. In the Niedersächsische Landesgalerie Hannover, the original princely collections are evident only in individual art works.

The tasks of the three museums are outlined, in accordance with their individual development, in a way which precludes competition, particularly as far as collecting is concerned.

The Niedersächsische Landesgalerie owes its present condition and extent to the exemplary cooperation between the state of Lower Saxony and its capital, Hanover. Putting aside any claim to superficial prestige, the various collections—which earlier belonged to the state, the city, and various associations and private persons—were gathered in one building, and thus a gallery was created, the high artistic quality and great importance of which, from the standpoint of art history, becomes evident in the joint display of the formerly scattered art works.

The history of this gallery is too involved to be described in the limited space at our disposal. But perhaps a quick stroll through the 45 rooms in which its collections are on display will provide an approximate image of the objects on exhibit and the historic development of the gallery.

The collections start with the German Middle Ages, works of art from the 11th to the early 16th Centuries. Among these are monumental wood-carvings, large crucifixes, and a wonderful group by Tilmann Riemenschneider, as well as painted altars; among the latter, only the famed "Goldene Tafel" from Lueneburg or the Passion altar of Meister Bertram von Minden need be singled out in

ABOUT THE AUTHOR: Dr. Ferdinand Stuttmann is Director of the Niedersächsische Landesgalerie Hannover in West Germany. He was among the delegates from foreign museums who toured eastern American museums earlier this year as guests of the United States Department of State and the American Association of Museums. Dr. Stuttmann is also President of the Deutscher Museumsbund.

he Landesgalerie

order to describe the quality of this department.

These art works of the German Middle Ages were mainly part of a collection which the last King of Hanover accumulated between 1860 and 1862. This collection is known as the "Welfen-Museum." Up to a short while ago it was the property of the former royal House of Hanover which now bears the title of the Dukes of Braunschweig and Lueneburg. A few years ago it was purchased by the state of Lower Saxony. This collection of art works from the Middle Ages also contains others which had been collected by the then Province of Hanover after the dissolution of the Kingdom of Hanover in 1866, and which now are also the property of the state of Lower Saxony. Furthermore, the collection contains pieces which are the property of the city of Hanover or other owners.

These brief remarks already indicate how complex is the composition of the Niedersächsische Landesgalerie. This complexity exists in all its departments. From the department of the art of the Middle Ages, in which wood-carvings are exhibited together with paintings, the way leads into several rooms containing examples of old-German and old-Dutch painting. The center of attention here is a small circular portrait of Philipp Melanchton painted by Hans Holbein the Younger. And even the name of Albrecht Dürer is associated with one of the paintings which, however, is unfortunately in rather bad shape and suffered additional damage during the last war. The next two rooms, a larger hall and a small room, are devoted to Italian art from the 14th to the 16th Centuries. The early workshops of Florence and Siena are represented by some beautiful samples; here we find painters such as Taddeo di Bartolo, Antonio Veneziano, Filippo Lippi, Botticelli, and other masters.

Two rooms displaying German and Dutch mannerists, where a few particularly attractive and rare costumes of the time are also on display, lead into a room showing works of 17th Century Dutch painters. Represented here are most of the renowned artists of that splendid epoch of European painting. One need mention only Rubens' lovely Madonna, a holy knight by van Dyck, and Rembrandt's *Landscape with the Chamberlain.* Next on exhibit is European Baroque painting, a rather crowded display due to lack of space. The outstanding art

Sculpture and painting is displayed together throughout the museum; this medieval Crucifixion group is of carved wood.

Ernst Barlach:
The Spendthrift
1923, carved wood.

work here is the *Inspiration of Anakreon* by Nicolas Poussin. Of the Italian Baroque pictures we should mention the view of the Piazza Navona in Rome, by Pannini, a picture which has attracted great attention in recent years in many exhibitions.

In this department of the Niedersächsische Landesgalerie, which covers the 16th to the 18th Centuries, the expert will easily discover the old nucleus of the princely gallery. A great many of the old-German and old-Dutch paintings were part of the former estate gallery of the House of Braunschweig-Lueneburg, which was known in art-historical literature as the "Cumberland Gallery." It was the old royal Hanoverian collection of paintings, an outgrowth of the collections of the Dukes and later Electors of Hanover. After the dissolution of the Kingdom of Hanover it became the property of the Dukes of Braunschweig-Lueneburg and was in part sold to the then Province of Hanover in 1925. In addition to this nucleus of the department there are also paintings belonging to the city of Hanover and some which were later added to the collection. Moreover, the Pelikan-Works-gallery is included in this collection on a loan basis, an art collection of the renowed Pelikan-Works (the Pelikan-Works is the biggest German office supply company); the paintings mentioned above by Rubens, van Dyck, and Rembrandt belong to this collection.

Equally complicated are the conditions of ownership in the case of the art works of the early 19th Century which represent, for the most part, samples of the development of idealism, romanticism and early realism in Germany.

German art is also predominant in the display of art works of the later 19th Century, although French painting, in particular, is also represented by some characteristic pieces. Among the German painters of that epoch we find C. D. Friedrich, Feuerbach, Thoma, Leibl, and Menzel, all of them represented by internationally known works.

During the last 15 years the Niedersächsische Landesgalerie has become a center of German impressionist painting. Splendid examples represent the painting of the major masters of that epoch: Lovis Corinth, Max Liebermann, and Max Slevogt. A large part of the impressionist paintings could be purchased only after 1945, at a time when it was also possible to fill the big gaps caused by the elimination of "entartete Kunst" (referred to by the National Socialists as "degenerate art") in 1937. The Niedersächsische Landesgalerie did not have any considerable funds at its disposal to fulfill this great task as did some other German museums. In spite of this, it was possible to compile a modern art collection with the cooperation of state and city administrations, business and industry, in which the most important trends of modern art are represented by impressive examples. Understandably enough, here, too, main emphasis is on German artists; and German expressionists and their successors are in the majority. This does not mean, however, that the other European countries, and particularly France and Italy, are not represented. The visitor to the Niedersächsische Landesgalerie will find a full chord of modern European art, a chord which presents both the color symphonies of painting and the plastic creations of sculpture.

As with so many similar institutions in the Federal Republic, the Niedersächsische Landesgalerie must exist on very limited funds. Its scientific staff is small. The scientific and educational tasks, as well as those of preserving the art works, are the responsibility of only three scholars. The fruits of their scientific work are presented in a number of catalogues and listings, and in an illustrated work on the gallery's paintings.

Lectures and guided tours familiarize visitors with the works of art. A voluminous library, a photo and diapositive collection are at the disposal of interested visitors. A photo laboratory takes care of the various requests from scholars from all over the world as well as from publishers and authors. Two workshops are reserved for the res-

toration of works of art, and for the prevention of damage to art objects through dangerous climatic conditions. A carpenter's workshop takes care of the numerous tasks connected with an ever-changing manner of display.

All these tasks, which this museum has in common with all art museums, are supported by an association of friends of the museum which is known as "Kunstfreunde Hannover" ("Hanover Friends of Art"). This association, which is almost 10 years old now, has a membership of about 800 persons from all walks of life. They are actively interested in the gallery and assist it in overcoming many financial and artistic difficulties. This association also arranges lectures during the winter months, which deal with subjects from a variety of areas in art. The auditorium of the museum is too small to admit all those interested, so that the lectures must be repeated. The members always participate in large numbers in guided tours as well as in excursions organized by the association not only around the vicinity of Hanover, but also through other parts of Germany and to other European countries.

Max Beckmann: *The Prodigal Son*, oil on canvas.

An average of 100,000 visitors come to the Gallery each year.

The reader will have noticed that this report does not mention exhibitions, which today are one of the main tasks of a museum and a matter of great interest to visitors. During the first post-war years the Niedersächsische Landesgalerie organized several exhibitions, some larger, some smaller, and all of them successful; some even met with an extraordinarily good response. But the idea of further exhibitions had to be abandoned, chiefly because of lack of space. To arrange exhibitions, most of the permanent exhibits would have to be removed, and the public would have to readjust at every visit to a different pattern of display. We are of the opinion that this can hardly be expected of the visitors and that a museum must represent a certain degree of stability or constancy, expressed in the continuity of its exhibits. It was comparatively easy to decide against further exhibitions because Hanover has two other institutions which constantly organize exhibitions. The failure to arrange exhibitions in a museum may certainly be regarded as a shortcoming, but in this case it was a matter of making a virtue of necessity.

View of one of the galleries devoted to contemporary art.

Whatever the Niedersächsische Landesgalerie is able to achieve at present is thus determined by the particular circumstances which put certain limits on its activities. It is to be hoped, however, that the existing limitations may be overcome by a methodical policy which has been pursued for many years in Hanover. Plans are under discussion for a new museum building to provide more space for the works of art, now to a great part in storage, and also to provide better facilities to pursue the educational tasks which are now, by necessity, greatly neglected.

Specially constructed van with permanent exhibition installed, parked in front of the Museum of Atomic Energy.

Charles G. Wilder

Exhibiting t

The American Museum of Atomic Energy occupies a unique position in the museum field. (1) It was the first museum in the world devoted exclusively to the subject of atomic energy. (2) It has no research staff of its own except in the area of exhibit and demonstration communication, yet its subject matter is constantly being changed by one of the largest research staffs ever organized. (3) The Museum is confronted with the problem of interpreting a complicated scientific subject with new and unfamiliar terms to approximately eight million people each year. (4) Its extensive programs each year reach into over 1,800 cities and towns in all states of the Union, including Alaska and Hawaii. (5) In order to keep abreast of the fast-moving developments in atomic energy, the exhibits utilized in the Museum's large traveling exhibits program are completely changed every three years. (6) An important segment of its visitors are official guests of the government from 60 or 70 countries who do not speak or read English and who must be reached by the Museum demonstrator-lecturer through interpreters. (7) The Museum maintains no permanent collections for research or exhibit purposes. (8) Over half of its normal staff of 50 are specifically employed and trained to carry out the large traveling exhibits program. And finally, (9) the mission of the Museum is to prepare people to live intelligently in the future—the atomic age.

The American Museum of Atomic Energy is operated for the United States Atomic Energy Commission by the Museum Division of the Oak Ridge Institute of Nuclear Studies. The Institute is a non-profit educational corporation composed of 37 southern universities and technical schools.

The Museum opened on March 19, 1949, the day the gates of Oak Ridge opened to the public. Ever since the city was founded in 1942 Oak Ridgers had lived behind fences and worked behind guarded doors. The building which houses the Museum and serves as the base of operations for its large traveling exhibits program was formerly a cafeteria. The building has approximately 12,000 square feet of exhibit space and contains offices for approximately 20 people involved in operating the Museum and administering the traveling exhibits program. The basement of the building is occu-

ABOUT THE AUTHOR: Charles G. Wilder, who was born in Iowa City, Iowa, received his A.B. degree from Oberlin College, and an A.M. degree from Columbia University. He has also done graduate work at New York University and the University of Chicago. From 1931 to 1943 he was engaged in anthropological research; from 1948 to 1954 he was Director of the Kansas City Museum. He has been Chairman of the Museum Division of the Oak Ridge Institute of Nuclear Studies since 1954. He is the current President of the Southeastern Museums Conference, and is also the author of many articles on anthropology, science education, and museology.

eaceful Atom

pied by Museum exhibit shops and the technical shops of the Institute. The latter shops make it possible for the Museum to utilize the services of 20 highly skilled craftsmen and technicians, personnel which it could not retain by its own programs.

The exhibits in the Museum at the time its doors were first opened were mostly displays which had been developed for special expositions on atomic energy. Through the years new exhibits have been added and old exhibits retired. The few original exhibits which are still on display are historical items.

Since its inception, the Museum has relied very heavily upon demonstrations and verbal interpretation to get its story of the peacetime applications of atomic energy across to the public. Visitors entering its doors today will be greeted by a symbolic design setting forth the mission of the Museum—"Atoms for Peace." They will also be welcomed by a hostess at the reception desk who will inform them that a series of demonstrations will begin soon. A loudspeaker announcement informs the visitor that a demonstration tour is starting in the "Theater of the Atom." The size of the demonstration group varies with the season of the year. The maximum size is held to 60, this being the number of chairs located at the "sit-down" demonstration points in the Museum. These points have been selected and spaced so that the visitor will not be required to stand for any period of longer than 15 minutes. Confucius was correct: "The mind will absorb no more than the feet will endure."

In beginning the theatre session the group is told why Oak Ridge was selected as the place for one of the greatest scientific experiments ever undertaken, then, because of the success of the project, became known as the birthplace of the atomic age. Following this short introduction, a background film on the field of atomic energy, lasting about 15 minutes, is shown. The film introduces a number of terms which will be used in the ensuing demonstrations. The last portion of the theatre program is an audience-participation demonstration of the Van de Graaff generator.

After leaving the theatre the group views an animated mural which depicts man's discovery and conquest of various forms of energy, from fire to the release of energy from the atom through fission and fusion. The group then walks slowly before a series of exhibits showing important aspects of atomic energy: (1) a diorama depicts the mining of uranium, (2) a push-button map exhibit shows samples and locations of the more common types of uranium ores, (3) a participation display illustrates and gives an audio-tape explanation of a chain reaction, and (4) models show the important types of reactors in present use.

A "sit-down" demonstration lasting about 15 minutes is held at a quarter-scale model of the famous Oak Ridge Graphite Reactor. Here visitors hear about the construction and operation of reactors—the source of atomic power and the device used in making most of the radioisotopes utilized in industry, agriculture, medicine, and research.

The group next has an opportunity to visit the Hall of Fame, where the history of the atom is told in terms of great scientific personalities, from Heraclitus to Enrico Fermi. This journey into the past is followed by a demonstration as modern as today—a demonstration of mechanical hands, a complicated but extremely sensitive device to handle

radio-active materials safely. The packaging of radioisotopes for shipment is illustrated by cut-away sections of several types of small containers. The various instruments and kinds of protective clothing used in guarding against overexposure to radiation are on display, and the safety record of the atomic energy industry is emphasized by the demonstrator-lecturer.

The section of the Museum seen by the visitor en route to the next demonstration is devoted to exhibits showing the use of radioisotopes in industry. Among the interesting participation exhibits to be seen here are those showing (1) an atomic energy power plant, (2) use of radioisotopes in tracing oil flow, (3) a model of a high-speed nuclear scale on which railroad cars can be accurately weighed while moving at 30 miles per hour, and (4) a marine propulsion exhibit giving information about the first nuclear ship, the *N. S. Savannah.*

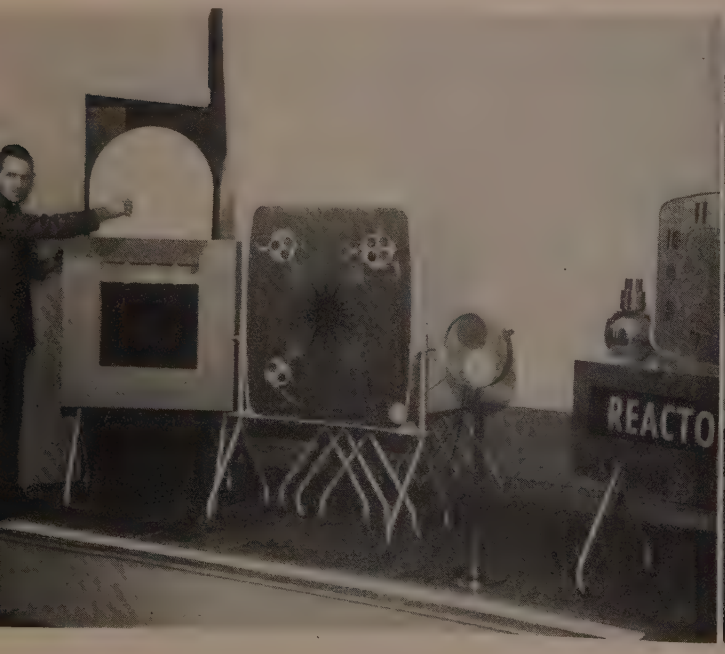
In the Agriculture Room, a series of exhibits show use of radioisotopes in plant and animal studies. Exhibits which attract special attention here are (1) an operating model of the famous Brookhaven test field, (2) foods which have been preserved by radiation, and (3) the story of the eradication of the screwworm fly.

The last "sit-down" demonstration is in the Medical Room where the uses of radioisotopes in tracing and treating diseases are shown and explained. Most visitors consider the medical uses of atomic energy its most important application.

The demonstration tour ends at the dime irradiator. Every visitor is invited to participate in making a radio-active dime. The dime, furnished by the visitor, is placed in a device where it is bombarded by neutrons. The irradiated dime is ejected from the device into a cup where the radiation is detected by a geiger counter and may be seen visually in the form of flashing lights. The dime is then placed in an aluminum case covered with plastic and sealed, making an appropriate souvenir of the Museum.

Before disbanding the group, visitors are invited to stay as long as they wish in the Participation Room, in which the dime irradiator is located. Most of the exhibits in this room are self-testing devices through which the visitor may determine what he knows about atomic energy. Most of the questions that are asked in these self-testing displays have been answered in the preceding tour. Members of each group are invited to fill out a Visitor's Comment Card. A number of questions are asked on the card and space is left for individual comments. Many suggestions leading to new ex-

Demonstrator uses a portion of the equipment sent on tour with "This Atomic World," a special high school program.



Members of a high school class participate in a demonstration of the medical uses of atomic energy at the museum.

hibits and for making current ones more communicative have been received from these cards.

The Museum operates a sales desk where the visitor may buy ore samples and books on atomic energy or on the sciences in general.

The Museum has always given special attention to school groups. The range extends from elementary school through high school, to students in the universities at both the undergraduate and graduate level. In order to communicate effectively with each of the many background levels represented in the student groups, demonstrators are given special training and are rated on "communication effectiveness" by experts.

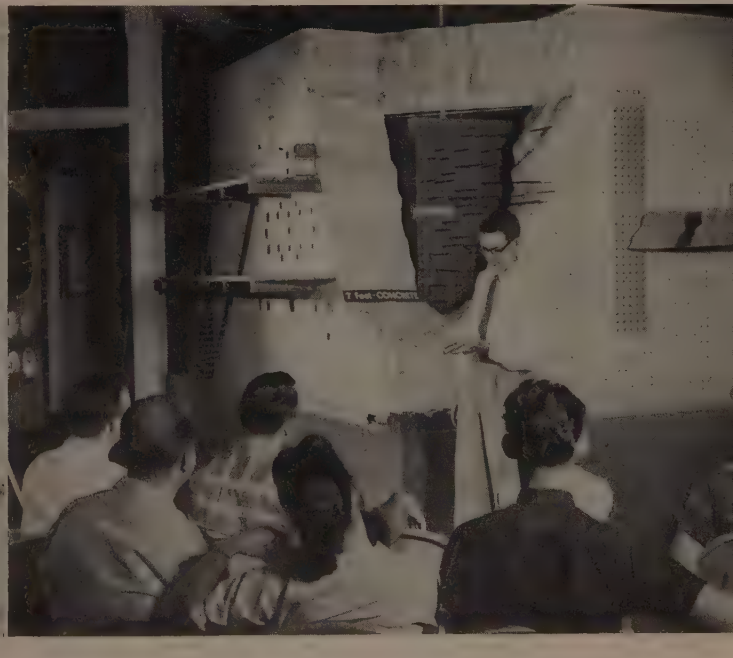
One of the special educational problems with which the Museum is confronted is communicating with the thousands of foreign visitors who come to the East Tennessee region. Most of these are official guests of various departments and agencies of the Federal government and a visit to the Museum is included in their itinerary. It is not uncommon for two or three interpreters to accompany such foreign groups. When possible, each language group is handled separately, but on occasions a single demonstrator may have his remarks translated into 2 or even 3 languages by interpreters.

Shortly after the doors were opened in 1949, the Museum began to receive requests for traveling exhibits. Initially these requests were met by removing certain displays from the Museum floor and adding others constructed to tell as complete a story on atomic energy as possible. The first traveling exhibit, hauled by commercial van and sent out in charge of a Museum staff member, required approximately 7,000 square feet of space to display. It was presented chiefly at fairs and expositions and was made available to such organizations on a rental basis. The second traveling exhibit to be placed in operation required less display space and was designed to reach into the smaller cities. A cooperative program for scheduling and presenting this exhibit was developed with the National University Extension Association. It, too, was made available to local sponsors on a rental basis. A high school assembly demonstration called "This Atomic World," and a package exhibit, were later added to the rental traveling exhibits program.

President Eisenhower's "Atoms for Peace" message to the United Nations on December 8, 1953, created a new policy on the handling of information on atomic energy. As a result of this policy a larger and completely subsidized domestic traveling exhibits program was formulated by the Atomic Energy Commission. During the latter part of 1955

A group of young visitors is fascinated by an operating model of the recently developed high speed nuclear railroad scale.

Visitors are seated for a demonstration-lecture at a quarter-scale model of the world-famous Oak Ridge graphite reactor.



Exhibiting the Peaceful Atom

and the first part of 1956 the Museum entered upon a large-scale traveling exhibit design and construction program, and the Museum staff was increased from 18 to 50. The majority of the new staff members were Exhibits Managers. They were given special training in preparation for their duties with the traveling exhibits and the demonstration programs which were being developed.

On February 1, 1956, the new "Atoms for Peace" traveling exhibits program was officially announced. Under this program all exhibits sent out by the Museum were made available free, including all transportation costs and expenses of accompanying Museum personnel. A qualified sponsor was defined as "one who, in the judgment of the AEC, would show the exhibit for the purpose of informing the public and not for any commercial exploitation, and who would make no charge for the showing."

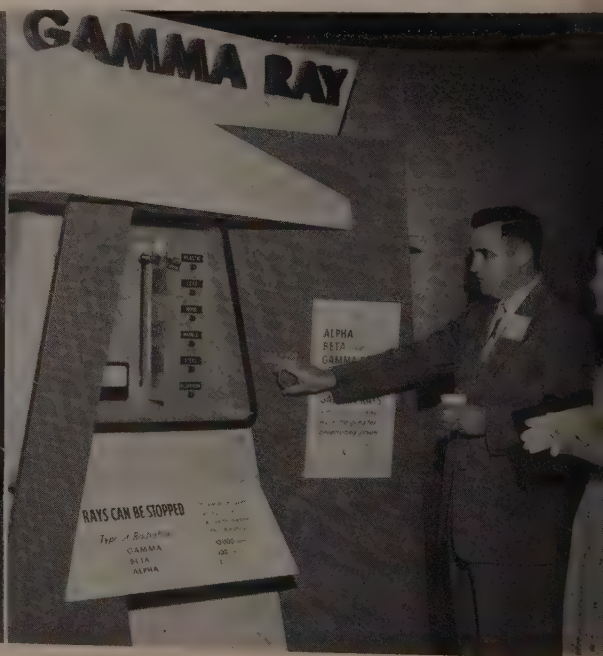
The first types of exhibit placed in operation under the program were three units of a large display which required approximately 6,000 feet of display space. The official opening of this new exhibition was held at the Smithsonian in July, 1956. The main local sponsors of this large traveling exhibit were state and regional fairs, expositions, and large museums. Among the museums which sponsored this exhibit were: Carnegie Museum, Los Angeles County Museum, Detroit Historical Museum, Buffalo Museum of Science, Rochester Museum of Arts and Sciences, Charleston (S. C.) Museum, San Francisco Academy of Sciences, Grand Rapids Public Museum, King Museum of Natural History, and Dallas Health Museum.

The second type of traveling exhibit in the new program was a mobile walk-through type of display. This exhibit, with 60 feet of panels, models, and animated displays, is transported in a specially constructed bus with its own electrical generating plant and air-conditioning unit. It was designed to carry the story of the peaceful applications of atomic energy to the small cities and rural communities. The five units of this exhibit were assigned to a program in which the National University Extension Association and the U.S. Junior Chamber of Commerce cooperated in making local arrangements.

Under the "Atoms for Peace" program, the "This Atomic World" demonstration program was expanded to six units, and science classroom sessions were added to the assembly presentation. Each school year the program is presented in approximately 1,000 high schools in 16 to 18 states and is witnessed by one million students. During the sum-

Visitors listen to a taped lecture on the locations and uses of atomic energy reactors and power plants, keyed with photos.

In the Participation Room visitors find such self-operating devices as the gamma ray exhibit, to test themselves.



mer months the program is presented in resorts, camps, and museums. Museums which have sponsored it are: Franklin Institute, Los Angeles Museum of Science and Industry, Buhl Planetarium, and Chicago Museum of Science and Industry.

The package exhibit program was also expanded greatly. The "Summary of Atomic Energy" was increased from one to ten units, and a smaller exhibit called "The Useful Atom" was developed to carry the story of the peacetime atom into libraries. Over 100 museums have sponsored these exhibits.

In 1958 a replacement program for the exhibits on the traveling "Atoms for Peace" program was inaugurated. Under this program all traveling exhibits are to be replaced every three years. Twenty-three of the 27 units which initiated the "Atoms for Peace" traveling program have been replaced with new exhibits and demonstration equipment. One large unit has been permanently dropped. The three remaining units will be replaced during the coming year.

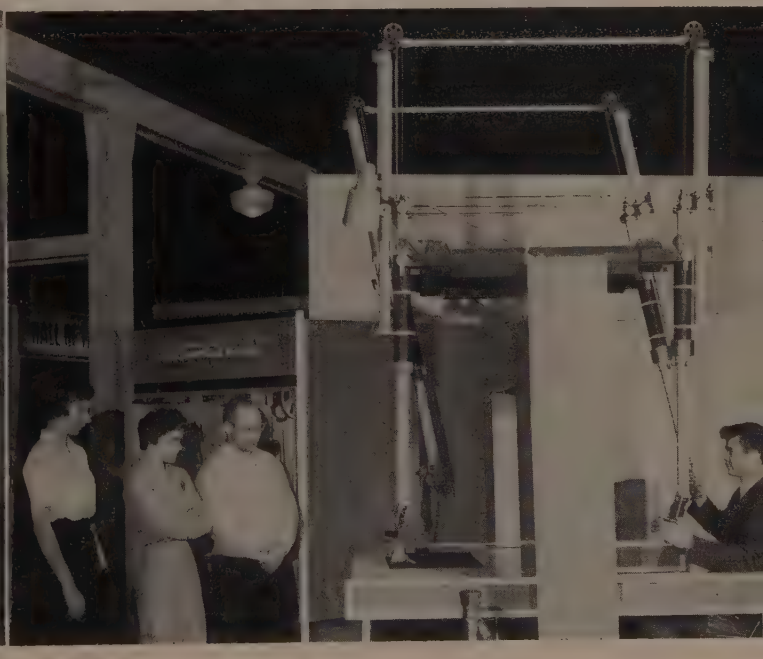
Among the museums sponsoring the new large temporary-installation-type exhibit "You and the Atom" are: Smithsonian Institution, Reading Public Museum, Central Florida Museum, Kansas City Museum, Florida State Museum, Denver Museum of Natural History, Springfield (Mass.) Museum of Natural History, Museum of Man (San Diego), and the West Point Museum.

Since the Museum started its traveling exhibits program in 1949 these have been seen by over 36 million viewers. During the four years that the "Atoms for Peace" extension program has been in operation, 26 million people have viewed the exhibits or witnessed the special demonstrations in over 6,000 different towns and cities in the 50 states.

One of the special extension activities of the Museum is to assist museums throughout the world in developing permanent atomic energy exhibits. Museums in the United States are assisted in this program in two ways: first, visitors from interested museums come to Oak Ridge to see the exhibits in the American Museum of Atomic Energy and to get assistance in planning and constructing exhibits for their own institutions, and second, by the sending of photographs, colored slides, and drawings to museums which write for assistance. Aid to foreign museums also takes this latter form. Assistance in developing permanent atomic energy exhibits has been furnished to museums in England, Pakistan, Australia, Argentina, India, Poland, and Czechoslovakia.

Part of the new "Atoms in Action" package exhibit, with 18 panels and 3 models; shown is nuclear ship *N.S. Savannah*.

Demonstration of the mechanical hands is always one of the most intriguing and popular features in a museum tour.



Duncan F. Cameron and D. S. Abbey

Visits Versus Visitors: an

At the Royal Ontario Museum, Toronto, Canada, the Office of Information Services initiated a major public relations program in its first year of operation (1956-57). While substantial increases in attendance did occur during the next two years, the new Office recognized a number of problems which made evaluation of the program difficult. First, was the attendance increase merely a function of the growing population of Toronto, and second, if the population growth did not account for all of the attendance increase, was this increase produced by new visitors to the ROM, or was it the result of more frequent visits by a smaller group of individuals? To answer these and many other questions concerning the characteristics of the ROM visitors, a year-long survey of 4,800 visitors was conducted from July 1, 1958 through June 30, 1959. Both the design and the results of this survey have been published elsewhere by the ROM.[1, 2] The purpose of this article is to present some additional data which relate total attendance figures to actual numbers of individuals entering the museum—in other words to reduce a figure representing *visits*, to a figure representing *visitors*.

All interviewees were asked, "Have you ever visited this museum before?" If the reply was "Yes," they were then asked, "When was the last time?" and if this date was within the previous twelve months they were also asked, "How many times have you visited this museum in the last 12 months?"

Of the 4,800 respondents, 3,642 (76%) replied that this was *not* their first visit to the ROM, and, of these, 2,091 persons (44%) reported at least one other visit during the 12-month period prior to their interview. In short, of the 4,800 interviewees in the total sample, 24% (1,158) were visiting for the first time, 32% (1,551) had visited the ROM previously but not within the year prior to their interview, and the remaining 44% (2,091) had visited one or more times during the previous 12 months. In fact, these 2,091 visitors, some of whom (16%) visited 10 times or more, reported a TOTAL of 8,192 visits. The 4,800 interviewees thus yielded a total of 10,901 visits: 2,709 (1,158 + 1,551) visitors coming once only, and the remaining 2,091 visitors reporting 8,192 visits. These results indicate that an attendance figure of 10,901 could easily re-

ABOUT THE AUTHORS: Duncan F. Cameron is Chief Information Officer of the Office of Information Services at the Royal Ontario Museum. D. S. Abbey, M.A., is a Teaching Fellow in the Department of Psychology at the University of Toronto, and is Research Consultant to the Office of Information Services at the Museum.

lysis

sult from as few as 4,800 persons—i.e. an average of slightly more than 2 visits per person. Furthermore, even after removing the responses of all students who were included in the sample and in the above analysis, and who comprise 25% of the total visitors interviewed, the remaining 3,600 adults still yielded an average of 2 visits per person.

All of the above appears to lead to the following: While gross attendance figures may be used as a criterion by means of which the effectiveness of "public relations," or "publicity," or "advertising," is gauged, the use of such figures may obscure more than it reveals. This will be true wherever the population being serviced by the institution contains a large body of "loyal," or "habitual," or even "occasional" visitors. Paradoxically, the more effective the public relations program is over a long period of time, and the more the public becomes oriented towards activities of the institution, the more difficult will it be to demonstrate, through samples of visitors, that the program is in fact attracting new persons. For, as the gross attendance figure rises by virtue of the repeated visits of a growing, interested public, so the probability of locating new visitors in the sample will decline. This, however, represents both a limiting case, and an enviable situation. At the moment the problem is one of further defining the visiting populations of large urban institutions.

The simple finding reported above—that the attendance figures of the ROM should be reduced by 50% in order to estimate the real number of individuals using the facilities of this institution—is as instructive as it is staggering, and suggests that similar studies would be of value at many other public institutions.

Mrs. Patrick Cassels, one of the thirty-five members of the volunteer women's committee trained at the Museum in interviewing techniques, questions a group of University students in the main entrance hall of the Royal Ontario Museum.

Where the role of the institution has been defined as that of a research centre for an academic and professional community, this is indeed a superfluous problem, since the general public may be regarded with hostility at worst, or condescension at best. Where the role includes the education and enlightenment of the public, however, the problems of planning and promotion, and the evaluation of the effects of these activities are crucial. The distinction between, and the relation of visits and visitors reported here appear to be unique and useful steps towards such objective evaluations.

[1] Abbey, D.S. and Cameron, Duncan F., "The Museum Visitor: I—Survey Design," (*Reports from Information Services 1*, Toronto: Royal Ontario Museum, 1959).

[2] Cameron, Duncan F. and Abbey, D. S., "The Museum Visitor: II—Survey Results," (*Reports from Information Services 2*, Toronto: Royal Ontario Museum, 1960).

Headquarters building of the Virginia Museum of Fine Arts in Richmond.

Muriel B. Christison

25th Annive

Founded by Governor John Garland Pollard as America's first statewide institution devoted to art, the Virginia Museum has pioneered in projects which today, on the eve of its 25th Birthday, make it in fact a center for all the arts, for all Virginians.

STATEWIDE MANDATE

Under the successive leadership of two directors, Thomas C. Colt, from 1936 to 1948, and Leslie Cheek, Jr. from 1948 to the present, it has moved ahead rapidly in implementing its mandate, "to promote throughout the Commonwealth education in the realm of art." The Museum has established a varied educational program, and developed permanent collections to support such a program; it has created an important extension service offering over 80 circulating exhibitions and 200 films, filmstrips and slide sets which are used throughout the state by colleges, libraries, museums, clubs, and school systems. The most remarkable of its traveling exhibition services is the internationally famous Artmobile.

PERFORMING ARTS

The addition in 1954 of a Theatre wing, to the original building erected in 1936, made it possible to introduce a full program of the performing arts as a complement to the traditional visual arts program of the Museum. A professional Theatre staff of six now directs and produces, with the aid of volunteers, a series of six dramas each season; they supervise the presentation of a series of distinguished concert and dance programs, bringing some of the world's outstanding artists to Virginia.

In conjunction with the performing arts, an annual college drama festival and an annual dance festival attract students from throughout the state who gather in Richmond for symposia led by artists and critics of national importance.

ABOUT THE AUTHOR: Muriel B. Christison, Associate Director of the Virginia Museum of Fine Arts, was born in Minneapolis, Minnesota. She received B.A. and M.A. degrees in art history from the University of Minnesota and diplomas for studies in art history from the Universities of Paris and Brussels. Mrs. Christison was a staff member of the Minneapolis Institute of Arts between 1936 and 1947, where she served first as Research Assistant, then Staff Lecturer, and finally Head of the Education Department. During these years she also presented courses in art history for the University of Minnesota. In 1948 Mrs. Christison joined the Virginia Museum staff, where she has been Associate Director since that year. Mrs. Christison is the author of articles on architectural history, painting, decorative arts, and museum education in such publications as the *Art Bulletin, College Art Journal*, the *Bulletin* of the Minneapolis Institute of Arts, *Minnesota History, Journal on Museum Education*, and *MUSEUM*.

ry in Virginia

GALLERY INTERMISSIONS

An intermingling of the arts is achieved by the presentation of such theatre programs in the Museum building where special exhibitions line the walls of the theatre lobbies and where theatre audiences are invited into the galleries for coffee during the half-hour theatre intermissions. A Virginian may attend a performance of *Carousel* and in the same evening enjoy a major exhibition or a part of the Museum's permanent art collections.

PARTICIPATION

Bus groups visit the Museum from all parts of Virginia. Special luncheons before the Saturday matinees or evening dinners at the Museum are arranged when the theatre reservations are made.

Thus there is a two-way exchange between the Museum and many outlying communities that goes on constantly: with the Museum's services going out by Artmobile, Museum van, and express for use in towns throughout the State; and planned visits to plays, exhibits, concerts, and other events bringing Virginians constantly to the headquarters building in Richmond.

FINANCIAL SUPPORT

The Virginia Museum is supported by the State, which supplies the funds for the maintenance of the building and for staff salaries. Membership dues support the program of special exhibitions, lectures, and state services; gifts and endowments provide

Special exhibitions are held throughout the year in Richmond in the temporary gallery.

the growing collections; and special grants from the Old Dominion Foundation and the Rockefeller Foundation have aided in the establishment of the theatre program.

HEADQUARTERS BUILDING

The original Museum building was erected with private funds, but the State of Virginia contributed $1,300,000 in State funds toward the cost of the 1954 addition. The headquarters building contains galleries for the permanent collections and special exhibitions on the top, or third, floor, with an area also on that level providing temporary storage and catering facilities.

The Service level below contains the offices, information and sales desk, the art reference library, studios and classrooms. The ground floor houses the theatre lobbies and auditorium, the members' suite, the photography shop, the art storage rooms, the construction and mounting rooms, and the receiving and packing areas. This building constitutes the working plant for the statewide Museum program.

COLLECTIONS AND EXHIBITIONS

The Museum's art collections represent major periods of world culture. An active documentation and purchasing program is carried on by the curatorial staff. To supplement the permanent collections a series of special exhibitions is held each year. Major exhibitions cover many fields of art, offering material of as much variety as possible to meet the many interests in the community. In addition, group exhibitions of works by Virginia artists are presented every two months.

The Museum operates an art lending service for Museum members who may borrow works by Virginia artists to hang in their homes and offices for two-month rental periods. Half of the rental fees go to the artists and half are retained by the Museum to cover insurance and handling costs. An increasing number of works are sold from the art lending service each year.

ABOVE: An exhibition of Egyptian art installed in the famous Artmobile, which tours the entire state throughout the year. LEFT: School visits to the Museum are carefully planned as part of the school curriculum, on a statewide as well as local basis.

In the display of the permanent collections, and particularly in that of special exhibitions, much effort is made to design a gallery installation which will be appropriate to and enhance the art objects to be shown. The flexible walls and ceiling and lighting equipment in the special exhibition gallery facilitate this. A staff design consultant sees that unity of design is carried out in posters, signs, invitations, catalogues and installations.

INTERPRETATION

Interpretation of the collections is provided through introductory label material at the entrance to each section of the collections and by Lectour recordings. The Museum's interpretive program also includes: planned field trips under Museum-trained guides for local and State schools; a series of lectures by art authorities related directly to the special exhibitions; and leisure-time creative art classes for children and adults.

MUSEUM AFFILIATES

Staff members devote much time to the assembling, scheduling, and routing of circulating exhibitions and other audio-visual materials. Schedules

are prepared for 189 organizations in Virginia comprising the Museum's group membership, as well as for towns receiving Artmobile visits.

This last summer the Museum has inaugurated an expanded program through affiliation with art organizations in some of the larger Virginia communities, such as the Twentieth Century Gallery in Williamsburg, the Roanoke Fine Arts Center, the Norfolk Museum, and the Albemarle Art Association in Charlottesville. Under this new plan all individual members of these organizations have become full members of the Virginia Museum and enjoy all membership benefits. They receive the Museum's regular monthly *Bulletin*, and three issues of a new Virginia Museum publication, *Arts In Virginia*. This magazine will carry articles devoted to many fields of art, past and present, and serve to better acquaint people of the State with Virginia's cultural activities and heritage.

The Virginia Museum will send its Affiliates several major exhibitions a year, assembled from its permanent collections, or imported by the Museum especially for circulation to the Affiliates. Such an exhibition is one of contemporary oil paintings chosen by the American Federation of Arts for use in Virginia. Where Affiliates lack proper display facilities, exhibitions will be made available to them, installed in a second Virginia Museum Artmobile.

EXPANDING PROGRAM OF SERVICE

Lecture and concert artists will be booked by the Museum for appearances before the Affiliates. It is expected that eventually the Museum will operate a lecture and performing arts circuit as it now operates an exhibition circuit. Museum staff members serve throughout the State in advising on local art programs and projects and thus are active in guiding and supporting cultural developments on local levels.

So it is that practical needs on a statewide level have, one by one, found solutions which have in turn enlarged the activities of this cultural organization, making it indeed a center of all the arts for all the State.

Terra Cotta
Amphora,
Greek-Attic,
VI Century, B.C.
Glasgow Fund, 1960

TWENTY-FIFTH BIRTHDAY

In January, 1961, the Virginia Museum will begin the celebration of its 25th Birthday with the opening of a major exhibition and a special theatre presentation to which Virginians will be brought by bus from all sections of the Commonwealth. It is hoped that the Birthday Year will mark not only the celebration of the Museum's first twenty-five years of growth, but the beginning of an accelerated cultural program for all Virginians.

LEFT: José Limon and his Company perform *The Moor's Pavane* at the Virginia Museum Theatre in its program of the performing arts. BELOW: The auditorium of the Virginia Museum Theatre, seating 500; curtain wall reduces auditorium size for special events.

Listings are limited by space to exhibitions of national interest. All material must be received six weeks before publication date and must include opening and closing dates and title of each exhibition.

CURRENT EXHIBITIONS

Color Indicates Permanent Installations

CANADIAN

Ottawa, Ont., National Gallery of Canada: "Van Gogh Paintings from Holland," Nov. 17-Dec. 18. "Contemporary Color Lithography, 1960," through Jan. 15. AFA Traveling Exhibition.

Vancouver, B. C., University of British Columbia: "Stone Rubbings from Angkor Wat," through Dec. 17. Smithsonian Traveling Exhibition.

WESTERN

Berkeley, Calif., University of California, Robert H. Lowie Museum of Anthropology: "Nigerian Independence: Portrait of an African State," through Nov.

Colorado Springs, Colo., Fine Arts Center: "New Painting from Yugoslavia," Nov. 24-Dec. 15. AFA Traveling Exhibition.

Denver, Colo., Art Museum: "German Expressionist Paintings from the collection of Mr. and Mrs. Morton D. May," through Dec. 4.

Eugene, Ore., University of Oregon, Museum of Art: "Exotic Art," Dec. 11-Jan. 7. AFA Traveling Exhibition.

La Jolla, Calif., Art Center: "John Altoon, Paintings," through Dec. 4. "1960 Annual of Paintings and Sculptures," through Jan. 1.

Long Beach, Calif., Museum of Art: "A Corporation Collects," through Nov. 27. AFA Traveling Exhibition.

Los Angeles, Calif., County Museum: "Deakin Mission Paintings," through Dec. 24. "Rococo—18th Century Costumes and Textiles," through Feb. 12. "Abby Aldrich Rockefeller Folk Art Collection," through Nov. 28. AFA Traveling Exhibition. "Gandhara Sculpture," through Dec. 13. Smithsonian Traveling Exhibition.

Los Angeles, Calif., Municipal Art Gallery: "Las Artistas," through Dec. 4. "Christmas Packaging Design Exhibit," Dec. 6-Jan. 1. "Annual Christmas From Many Lands Festival," Dec. 9-18.

Los Angeles, Calif., Museum of Science and Industry: "Design West," through Dec. 4.

Oakland, Calif., Art Museum: "Sixth National Print Exhibition," through Nov. 27.

Oakland, Calif., Junior Center of Arts and Science: "The New Landscape," through Dec. 11.

Oakland, Calif., Mills College Art Gallery: "Pagan," through Dec. 4. Smithsonian Traveling Exhibition.

Phoenix, Ariz., Art Museum: "Louis Sullivan—Architecture," through Nov.

Phoenix, Ariz., Heard Museum: "Mexico, Yesterday and Today," opens Nov. 10.

Portland. Ore., Art Museum: "Form Givers at Mid-Century," Nov. 20-Dec. 20. AFA Traveling Exhibition.

Riverside, Calif., University of California Art Gallery: "Carl Morris Retrospective Exhibition," through Nov. 27. AFA Traveling Exhibition.

Roswell, N. M., Museum: "Good Design Exhibit," through Dec. 15.

Sacramento, Calif., Crocker Art Gallery: "Creations in Architecture," "Sacramento Designer Craftsmen," "Society of Western Artists," all through Dec. 4. "Carl Morris Retrospective Exhibition," Dec. 11-Jan. 4. AFA Traveling Exhibition.

San Diego, Calif., Fine Arts Gallery: "Art from the Collection of Miss Kimberly," Nov. 18-Dec. 11. "San Diego Collects," Dec. 2-Jan. 1. "Kaethe Kollwitz," through Nov. 29. AFA Traveling Exhibition. "Enamels," through Nov. Smithsonian Traveling Exhibition.

San Francisco, Calif., California Academy of Sciences: "Designs in Nature," "Look to the Mountains," both through Jan. 1. Morrison Planetarium: "The Riddle of Time and the Tides," through Dec. 11.

San Francisco, Calif., Museum of Art: "Philip Evergood Retrospective Exhibition," Nov. 25-Jan. 1. "Christmas Festival: Trees and Decoration," "Art for Christmas Giving," Dec. 9-26.

San José, Calif., Rosicrucian Egyptian, Oriental Museum: "Portraits of Greatness," through Nov. Smithsonian Traveling Exhibition.

San José, Calif., State College, Art Gallery: "Museum Purchase Fund," through Nov. 28. AFA Traveling Exhibition.

Santa Ana, Calif., Charles W. Bowers Memorial Museum: "Ars Medica," through Nov.

San Marino, Calif., Henry E. Huntington Library and Art Gallery: "Dürer, Rembrandt and Goya," through Jan.

Santa Barbara, Calif., Museum of Art: "Recent Works by Designers Paul Tuttle and Kip Stuart," through Nov. 27.

Santa Clara, Calif., University of Santa Clara, de Saisset Art Gallery: "Watercolors of California Wild Flowers by Mrs. F. McClatchy Richardson," Dec. 3-Jan. 2.

Seattle, Wash., Art Museum: "46th Annual Exhibition of Northwest Artists," through Dec. 4.

Tempe, Ariz., Arizona State University, School of Architecture: "Creative Engineering: The Work of Nervi," through Nov. 27. AFA Traveling Exhibition.

MIDWESTERN

Akron, Ohio, Art Institute: "Perception and Visual Expression," through Nov. 27. AFA Traveling Exhibition.

Albion, Mich., Albion College: "Modern Christian Prints," Dec. 1-18. PCA Exhibition.

★

ZEISS
Planetarium

★

Latest model Zeiss Planetarium instrument as supplied by Carl Zeiss of Oberkochen, West Germany, to the American Museum–Hayden Planetarium of New York in January, 1960. Carl Zeiss manufactures only a large instrument.

Address your request for a Zeiss Planetarium brochure to

CARL ZEISS, INC.
485 Fifth Avenue, New York 17

Since the invention of the projection planetarium by Professor Bauersfeld of the firm Carl Zeiss, Zeiss planetarium instruments have been installed in many cultural centers throughout the world. During more than thirty years of continuous operation, the Zeiss instrument has established an unrivaled reputation for precision, versatility and durability.

Listings are limited by space to exhibitions of national interest. All material must be received six weeks before publication date and must include opening and closing dates and title of each exhibition.

CURRENT EXHIBITIONS

Color Indicates Permanent Installations

Ann Arbor, Mich., University of Michigan: "Lithographs of Fantin-Latour," through Dec. 18. Smithsonian Traveling Exhibition.

Arlington, Tex., State College, Art Gallery: "Andrew Dasburg Retrospective Exhibition," through Dec. 4. AFA Traveling Exhibition.

Austin, Tex., University of Texas, Art Gallery: "Everett Spruce Retrospective Exhibition," Nov. 19-Dec. 11. AFA Traveling Exhibition. "Outer Mongolia," through Dec. 4. Smithsonian Traveling Exhibition.

Charleston, Ill., Eastern Illinois University, Art Center: "Drawings by Leonardo," Nov. 23-Dec. 13. AFA Traveling Exhibition.

Chicago, Ill., Art Institute: "Photographs by Uasuhiro Ishimoto," through Dec. 4. "Japanese Figure Prints of the 18th and 19th Centuries," through Dec. 24. "Primitive Art from Chicago Collections," through Dec. "American Coverlets," "The Western World Through Eastern Eyes," both continuing indefinitely. "Italian Drawings of Five Centuries," Nov. 19-Dec. 18. Smithsonian Traveling Exhibition.

Chicago, Ill., Historical Society: "The Story of American Glass," through Nov. Smithsonian Traveling Exhibition.

Chicago, Ill., University of Illinois, Art Gallery: "Emerson's New England," through Nov. AFA Traveling Exhibition.

Cincinnati, Ohio, Art Museum: "Fifteenth Annual Exhibition by Artists of Cincinnati and Vicinity," Nov. 22-Jan. 3.

Cleveland, Ohio, Health Museum: "Wonder of New Life." Portrays the miracle of human reproduction graphically and sensitively. Includes such subjects as heredity, mental health, fertilization, and from the beginning of labor to the first cry; new installation.

Cleveland, Ohio, Museum of Art: "Year in Review, 1960," Nov. 30-Jan. 1.

Columbus, Ohio, Gallery of Fine Arts: "José de Creeft Retrospective Exhibition," through Dec. 4. "Atget in Paris," through Dec. 5. "Five Centuries of Drawing," Dec. 7-27. All AFA Traveling Exhibitions. "A Child Looks at the Museum," through Dec. 15. Smithsonian Traveling Exhibition.

Columbus, Ohio, Ohio State University: "Abraham Rattner Retrospective Exhibition," through Dec. 5. AFA Traveling Exhibition.

Dallas, Tex., Museum for Contemporary Arts: "Italian Sculptors of Today," through Nov. 27.

Dallas, Tex., Museum of Fine Arts: "The Aldrich Collection," through Dec. 15. AFA Traveling Exhibition.

Davenport, Iowa, Municipal Art Gallery: "Designer-Craftsmen, U.S.A.," through Dec. 4. AFA Traveling Exhibition.

Dayton, Ohio, Art Institute: "Works by Area Artists," through Dec.

Decatur, Ill., Art Center: "The Whitney Annual, 1959-60," through Nov. 27. AFA Traveling Exhibition.

Denton, Tex., Texas Women's University, Art Gallery: "Street Furniture," Dec. 8-28. AFA Traveling Exhibition.

Detroit, Mich., Historical Museum: "Spotlight on Franklin Village," through Dec.

Detroit, Mich., Institute of Arts: "Masterpieces of Flemish Art: Van Eyck to Bosch," through Dec. "Musical Instruments from the Elizabeth Firestone Willis Collection," continuing indefinitely. "Forms From Israel," Dec. 1-22. AFA Traveling Exhibition.

East Lansing, Mich., Michigan State University, Kresge Art Center: "Religious Subjects in Modern Graphic Arts," through Nov. Smithsonian Traveling Exhibition.

Evansville, Ind., Museum of Arts and Sciences: "Mid States Annual Art Exhibition," through Nov.

Flint, Mich., Institute of Arts: "Bay Printmakers," "Flint Artists' Market," both Nov. 24-Dec. 15. "International Christmas Trees," Dec. 6-Jan. 1. "Style and Security," through Nov. AFA Traveling Exhibition.

Georgetown, Tex., Southwestern University: "Works by University of Texas Faculty Members," through Nov.

Indianapolis, Ind., John Herron Art Museum: "Sara Roby Foundation Collection," through Dec. 4. "American Prints," Nov. 24-Jan. 1.

Kalamazoo, Mich., Western Michigan University: "Art in Opera II," through Dec. 10. Smithsonian Traveling Exhibition.

Kent, Ohio, Kent State University, Art Gallery: "Some Younger American Artists," through Nov. AFA Traveling Exhibition.

Macomb, Ill., Western Illinois University: "Scandinavian Printmakers," Dec. 1-31. NSS Traveling Exhibition.

Midland, Mich., Art Association: "Artists as Collectors," Nov. 17-Dec. 8. AFA Traveling Exhibition.

Milwaukee, Wisc., Art Center: "A Flexagon of Structures and Design," "Art Work: Daumier to Shahn," both through Dec. 4. "40th Annual Exhibition of Wisconsin Crafts," "1960 Wisconsin Printmakers' Exhibition," both through Dec. 11.

Minneapolis, Minn., University of Minnesota: "Third Annual Collectors' Exhibition," through Dec. 9.

Minneapolis, Minn., Walker Art Center: "Art Fair '60," through Dec. 4. "The Precisionist View in American Art," through Dec. 25.

New Concord, Ohio, Muskingum College, Art Gallery: "The Architecture of Mexico," through Nov. AFA Traveling Exhibition.

Norman, Okla., University of Oklahoma: "Eskimo Art," through Dec. 13. Smithsonian Traveling Exhibition.

Omaha, Neb., Joslyn Art Museum: "British Artist-Craftsman," through Dec. 11.

Saginaw, Mich., Museum: "Walter Quirt Retrospective Exhibition," through Nov. 27. AFA Traveling Exhibition.

St. Louis, Mo., City Art Museum: "Modern Japanese Prints," through Dec. 1.

St. Louis, Mo., Washington University: "Photographs by Robert Capa, II," through Dec. 15. Smithsonian Traveling Exhibition.

San Antonio, Tex., Marion Koogler McNay Art Institute: "Marsden Hartley," Dec. 10-31. AFA Traveling Exhibition.

Sioux City, Iowa, Art Center: "Mauricio Lasansky Retrospective Exhibition," Nov. 22-Dec. 12. AFA Traveling Exhibition.

South Bend, Ind., Art Association: "The World of Edward Weston," through Nov. Smithsonian Traveling Exhibition. "Graphics," Dec. 5-25. AFA Traveling Exhibition.

Springfield, Mo., Art Museum: "The Figure in Contemporary American Painting," Dec. 6-26. AFA Traveling Exhibition.

Toledo, Ohio, Museum of Art: "Christmas Program," Dec. 5-23. "Five Centuries of Drawing," through Nov. 27. AFA Traveling Exhibition.

Tulsa, Okla., Philbrook Art Center: "The Engravings of Pieter Brueghel the Elder," through Nov. Smithsonian Traveling Exhibition. "Private Worlds," Dec. 6-27. AFA Traveling Exhibition.

Urbana, Ill., University of Illinois, Department of Architecture: "Sculpture: The Work of Constantino Nivola," through Dec. 15. AFA Traveling Exhibition.

SOUTHERN

Athens, Ga., Georgia Museum of Art: "Paintings by Eve Maddox," "Religious Sculpture Photographs," both through Nov. "Paintings by Joseph Swarz," Dec. 1-30.

Atlanta, Ga., Art Association: "Paintings by James Pace," Nov. 27-Dec. 11. "Christmas Trees Around the World," Dec. 3-18. "Christmas with Atlanta's Hostesses," Dec. 4-Jan. 8.

Auburn, Ala., Alabama Polytechnic Institute, Art Gallery: "William Pachner Retrospective Exhibition," through Dec. 4. AFA Traveling Exhibition.

Chapel Hill, N. C., Ackland Art Center: "Contemporary Italian Drawings and Collage," through Nov. 28. AFA Traveling Exhibition.

Charlotte, N. C., Queens College, Art Gallery: "Two Thousand Years of Chinese Painting," through Nov. 28. AFA Traveling Exhibition.

Clemson, S. C., Clemson College, School of Architecture: "Perception and Visual Expression," through Nov. 27. AFA Traveling Exhibition.

Columbus, Ga., Museum of Arts and Crafts: "Bazaar Paintings of Calcutta," through Nov. Smithsonian Traveling Exhibition.

Coral Gables, Fla., Joe and Emily Lowe Art Gallery: "Paintings and Sculpture by John Rood," "Six Abstract Painters of Greater Miami," both through Dec.

Due West, S. C., Erskine College: "Contemporary German Prints," through Nov. Smithsonian Traveling Exhibition.

Ft. Lauderdale, Fla., Art Center: "Contemporary Japanese Show," "Dudley Stokes—Watercolors and Oils," "Japanese Calligraphy," all Dec. 6-29.

Greensboro, N. C., Woman's College of the University of North Carolina: "Prints for Young Collectors," through Dec. 15. "Paintings by Gerald Coble," Nov. 28-Dec. 15. "Greensboro Artists League," Dec. 1-15.

Huntington, W. Va., Huntington Galleries: "Contemporary French Tapestries II," through Dec. 15. Smithsonian Traveling Exhibition.

Louisville, Ky., J. B. Speed Art Museum: "Our Town," through Dec. 4. "Americans—A View From the East," Nov. 30-Dec. 31. Both Smithsonian Traveling Exhibitions. "The New Generation in Italian Art," through Dec. 5. AFA Traveling Exhibition.

Memphis, Tenn., Brooks Memorial Art Gallery: "The Whitney Annual," Dec. 10-30. AFA Traveling Exhibition.

Miami Beach, Fla., Art Center: "The Architecture of Puerto Rico: Old and New," Nov. 21-Dec. 14. AFA Traveling Exhibition.

Norfolk, Va., Museum: "German Expressionism," through Dec. 11. "The Madonna and Child," Dec. 11-31.

Orlando, Fla., Central Florida Museum: "Arctic Riviera," through Nov. Smithsonian Traveling Exhibition.

Pensacola, Fla., Art Center: "Drawings by European Children," through Dec. 4. Smithsonian Traveling Exhibition. "Perception and Visual Expression," Dec. 11-31. AFA Traveling Exhibition.

Raleigh, N. C., North Carolina Museum of Art: "Tobacco and Smoking in Art," through Dec. 4.

Raleigh, N. C., North Carolina State College, School of Design: "Landscape Design: The Work of Dan Kiley," through Nov. AFA Traveling Exhibition.

Richmond, Va., Virginia Museum of Fine Arts: "Neutra: Architect," through Dec. 4.

Savannah, Ga., Telfair Academy of Arts and Sciences: "Second International Hallmark Art Award," Nov. 28-Jan. 3.

West Palm Beach, Fla., Norton Gallery and School of Art: "American Watercolor Society," Nov. 20-Dec. 4.

EASTERN

Baltimore, Md., Museum of Art: "Young America—1960 Exhibition," through Jan. 1.

Baltimore, Md., Walters Art Gallery: "Folkwandering Arts," "Vases Mounted in Ormolu," both through Jan. 15.

Binghamton, N. Y., Roberson Memorial Center: "Christmas Gifts on Sale," through Dec. 18. "Christmas Forest," Dec. 4-20.

Boston, Mass., Children's Museum: "Reading, Writing and Arithmetic," through Nov. "Christmas Around the World," Dec. 1-31.

Boston, Mass., Institute of Contemporary Art: "German Industrial Design and Crafts," through Dec. 24. Smithsonian Traveling Exhibition.

Boston, Mass., Museum of Fine Arts: "Karolik Drawings and Watercolors," "Two Assyrian Reliefs,"

Listings are limited by space to exhibitions of national interest. All material must be received six weeks before publication date and must include opening and closing dates and title of each exhibition.

CURRENT EXHIBITIONS

Color Indicates Permanent Installations

both through Nov. "Maurice Prendergast," through Dec. 4.

Brooklyn, N. Y., Children's Museum: "Thanksgiving Exhibition," through Nov. "Christmas Exhibit," "Creche and Menorah Displays," both Dec. 1-31. "Christmas Star Exhibit," Dec. 15-31.

Brooklyn, N. Y., Museum: "Egyptian Sculpture of the Late Period," through Jan. "Jacob Lawrence Retrospective Exhibition," Nov. 21-Jan. 2. AFA Traveling Exhibition.

Buffalo, N.Y., Buffalo and Erie County Historical Society: Third-order Coast Guard Lighthouse Lens; new installation.

Burlington, Vt., Robert Hull Fleming Museum: "The Head in Sculpture," through Dec. 4. "Christmas Ball, People and Things from Victoria to Edward," Dec. 11-30.

Cambridge, Mass., Harvard University: "Two Centuries of Danish Deep Sea Research," Nov. 25-Dec. 26. Smithsonian Traveling Exhibition.

Cambridge, Mass., Massachusetts Institute of Technology, Hayden Gallery: "Paintings, Watercolors and Drawings by Andrew Wyeth," through Dec. 5.

Dover, Del., Delaware State Museum: "Early Lighting Fixtures and Accessories." Includes lamps, lanterns, and candlesticks; new installation.

Geneseo, N. Y., State University Teachers' College: "Burmese Embroideries," through Nov. Smithsonian Traveling Exhibition.

Glassboro, N. J., Glassboro State College: "Children's Art From Italy," through Nov. Smithsonian Traveling Exhibition.

Hartford, Conn., Wadsworth Atheneum: "Nan Watson Retrospective Exhibition," through Dec. 4. "Drawings and Prints, French 19th and 20th Centuries," "The Pierpont Morgan Treasures," both through Dec. 18. "Half and Half—Art for Christmas," "The Lifar Collection," both through Dec. 24. "Good Design for Christmas," Nov. 22-Dec. 18.

Ithaca, N. Y., White Art Museum: "Flannagan: Sculpture and Other Works," Nov. 17-Dec. 10. AFA Traveling Exhibition.

Lincoln, Mass., DeCordova Museum: "Paintings, Sculpture and Drawings from the Collection of Mr. and Mrs. Patrick B. McGinnis," through Dec. 20.

Montclair, N. J., Art Museum: "29th Annual New Jersey State Exhibition," through Dec. 4. "Contemporary Finnish Rugs," Dec. 11-Jan. 8. Smithsonian Traveling Exhibition.

Newark, N. J., Museum: "Olympic Sports in Art—Ancient to Modern Times," through Jan.

New Britain, Conn., Art Museum: "Major Work in Minor Scale," Dec. 1-22. AFA Traveling Exhibition.

New Haven, Conn., Yale University Art Gallery: "Medical Prints, Drawings and Watercolors from the Clements C. Fry Collection," through Dec. 4.

New London, Conn., Lyman Allyn Museum: "Three Renaissance Architects," Dec. 9-29. AFA Traveling Exhibition.

New York, N. Y., American Museum of Natural History: "Lute, Flute and Drum: Musical Instruments Around the World," through Jan. 2. "Hummingbirds," through Mar. 19. Hayden Planetarium: "20,000 Leagues Above the Sea," through Dec. 5.

New York, N.Y., American Museum of Natural History: Japanese Bird Group. An exact replica of an area about twelve miles northwest of Mount Fujiyama, the habitat group is the final in a series of installations in the Birds of the World Hall representing bird life in the Andes, the Canadian tundra, the African plains, Australia, England, and Japan; new installation.

New York, N. Y., Asia House: "Rajput Paintings," Dec. 2-Jan. 22.

New York, N. Y., I.B.M. Gallery: "Christmas in the Middle Ages," Dec. 5-30.

New York, N. Y., Metropolitan Museum of Art: "The Arts of Denmark: Viking to Modern," through Jan. 8. "Paintings and Pastels by Children of Tokyo," Dec. 9-Jan. 31. "Paintings by Children of Chile," through Dec. 4. Smithsonian Traveling Exhibition.

New York, N. Y., Museum of the American Indian: "Navajo Arts and Crafts," through Dec.

New York, N. Y., Museum of the City of New York: "Furniture of the 1850's," through Nov. "Only in New York," through Feb. 5. "Ruth St. Denis," through Mar. 31.

New York, N. Y., Museum of Modern Art: "Visionary Architecture," through Dec. 4. "100 Drawings from the Museum Collection," through Jan. 2.

New York, N.Y., Museum of Primitive Art: "The Raymond Wielgus Collection," opens Nov. 23.

New York, N. Y., New-York Historical Society: "Theatrical Posters of Ninety Years Ago," through Feb. "Niagara Falls, 1678-1960," continuing indefinitely.

New York, N. Y., Riverside Museum: "Japan Women's Artists Association of Tokyo and National Association of Women Artists of U. S., Exchange Exhibition," Dec. 4-22.

New York, N. Y., Scalamandré Museum of Textiles: "Modern Designs in Woven Textiles," through Jan.

Norwich, Conn., Slater Memorial Museum: "Currier and Ives Original Prints," Nov. 27-Dec. 21.

Philadelphia, Penna., Art Alliance: "Ben Whitmire—Oils," through Dec.

11. "Christmas Crafts Exhibition," through Jan. 5. "Monotypes and Prints of Related Techniques," Dec. 5-28. "Hugo Robus Retrospective Exhibition," Dec 3-28. AFA Traveling Exhibition.

Philadelphia, Penna., Museum of Art: "French and Renaissance Prints," Nov. 17-Jan. 8.

Philadelphia, Penna., Museum of Art: Renaissance Galleries. Central section of the North Wing, comprising a large French Renaissance Hall flanked by galleries devoted to the arts of the Renaissance in Italy, Spain, Germany, Holland, and England. Includes the major portion of the Foulc Collection of Renaissance art, purchased in 1930. New installations.

Philadelphia, Penna., Pennsylvania Academy of the Fine Arts: "Fifth International Hallmark Art Award," Dec. 13-Jan. 8.

Philadelphia, Penna., Trade and Convention Center: "Japan Today," "Treasures of Africa," both through Nov. 27.

Philadelphia, Penna., Tyler School of Fine Arts: "Achievement in the Building Arts," through Nov. AFA Traveling Exhibition.

Pittsburgh, Penna., Carnegie Institute, Department of Fine Arts: "North American Indian Portfolio—Color Lithographs by George Catlin," through Dec. 4. "Art Nouveau," through Dec. 11.

Pittsburgh, Penna., University of Pittsburgh: "Graphic Arts of Sweden," Dec. 1-31. NSS Traveling Exhibition.

Plattsburg, N. Y., State University Teachers' College, Hawkins Hall Art Gallery: "Two French Realists: Callot and Daumier," through Nov. AFA Traveling Exhibition.

Rochester, N. Y., Memorial Art Gallery: "Major Paintings From the Whitney Museum," Dec. 1-22. AFA Traveling Exhibition.

Rochester, N. Y., Museum of Arts and Sciences: "Beautiful America," "Tide Pools," "UNESCO and Museums," all through Nov.

Springfield, Mass., George Walter Vincent Smith Art Museum: "Christmas Bazaar," through Dec. 22.

Springfield, Mass., Museum of Fine Arts: "Springfield Art League Exhibition," Nov. 20-Dec. 18.

Stony Brook, L. I., N. Y., Suffolk Museum: "Oriental Silks and Art," through Dec. 23.

Syracuse, N. Y., Syracuse University: "Drawings from Latin America," through Dec. 18. Smithsonian Traveling Exhibition. "South American Art Today," through Dec. 5. AFA Traveling Exhibition.

Utica, N. Y., Munson-Williams-Proctor Institute, Museum of Art: "Art Across America," Inaugural Exhibition, through Dec. Fountain Elms: "The Erie Canal," through Dec.

Washington, D. C., Corcoran Gallery of Art: "The Art of Seth Eastman," through Dec. 11. Smithsonian Traveling Exhibition.

Washington, D. C., Howard University: "Batiks by Maud Rydin," through Dec. 15. Smithsonian Traveling Exhibition.

Washington, D. C., Library of Congress: "Centennial of Diplomatic Relations with Japan," "Early Aeronautical Charts," "Signal Corps Centennial," all through Nov.

Washington, D. C., National Gallery of Art: "The Splendid Century," through Dec. 15.

Washington, D. C., National Housing Center: "Italian Fabrics," through Nov. Smithsonian Traveling Exhibition.

Washington, D. C., Postal History Museum: "Abraham Lincoln's Associations with the American Postal Service," continuing indefinitely.

Washington, D. C., Smithsonian Institution: "America Votes!" through Dec. 1. "The Art and Archaeology of Viet Nam," through Dec. 8.

Washington, D.C., Smithsonian Institution: RVX 1-5. The first re-entry nose cone recovered after a space flight of intercontinental range (more than 6,325 statute miles); new installation.

Washington, D. C., Textile Museum: "Oriental Rugs and Carpets," through Dec. 3.

Worcester, Mass., Craft Center: "Contemporary Finnish Rugs," through Nov. Smithsonian Traveling Exhibition.

on the COMMERCIAL *scene*

The George Binet Print Collection of Brimfield, Massachusetts, has published a new catalogue of its traveling exhibitions, in the following categories: Interrelation of the arts; French art; Italian art; Classical art; Religious art; Architecture; International arts. Prices for the traveling exhibitions range from $50 to $75, plus one-way express charges.

Hirschl & Adler Galleries of New York held a retrospective exhibition of the paintings of William S. Horton from October 25 through November 19. Horton, born in Michigan in 1877, lived in New York in his early years, and in Europe until the close of World War I, when he settled in London. Combining Impressionist ideas with a bold use of color, Horton's work has experienced a strong European revival.

Parke-Bernet Galleries of New York sold the art collection of the late Myron C. Taylor at auction in two parts, by order of the trustees of the Myron and Anabel Taylor Foundation. Part I, consisting of English 17th and 18th Century furniture, textiles, porcelain, and silver, and French and Italian 18th Century furniture, was sold on November 3, 4, and 5. Part II, comprising Italian and French Renaissance furniture, Gothic sculptures and tapestries, Della Robbia enamelled terra cottas, old master paintings, and Persian and Spanish 16th-18th Century carpets, was sold on November 11 and 12.

Wildenstein and Company of New York is holding the largest comprehensive exhibition ever held in the United States of the works of Berthe Morisot, from November 3 through December 10. The 70 paintings in the display cover her entire productive career, from 1865 to 1895.

WITHIN THE PROFESSION . . .

POSITIONS OPEN

Miami, Fla., Regional History Museum, Historical Association of Southern Florida: **Director.** Entails responsibility of moving the collections from storage and reestablishing them in new building. Should have ability to direct public relations and fund raising; to plan program meetings; to administer museum and headquarters. Requirements include a strong interest and background in the history of the Caribbean and South Florida region. Living quarters in the museum will be furnished. Salary open, depending on experience and background. Submit professional references and complete résumé of education and experience to the President, Historical Association of Southern Florida, Post Office Box 135, Miami 34, Florida.

Raleigh, N.C., State Department of Archives and History: **Archaeologist.** To continue archaeological work at the Town Creek Indian Mound State Historic Site, including the reconstruction of Indian structures, and to work with the site museum, to supervise general maintenance and administration of the project, with some public contact work. Qualifications include graduation from a 4-year college with specialization in anthropology, archaeology, or a closely related field, and at least one year of graduate study or experience in a museum or site program dealing with Indian anthropology. Salary $5,364-$6,840, depending on qualifications. New two-bedroom house available on site at $30 per month. Write to W.S. Tarleton, Historic Sites Superintendent, State of North Carolina Department of Archives and History, Raleigh, North Carolina.

STAFF CHANGES

Baltimore, Md., Museum of Art: **Romaine Stec** has been appointed Curator of Decorative Arts. She succeeds **James D. Breckenridge,** who has resigned.

Chicago, Ill., Natural History Museum: **Louis O. Williams** has been appointed Associate Curator of Central American Botany.

Chicago, Ill., Encyclopaedia Britannica: **Harry S. Ashmore** has been appointed Editor-in-Chief.

Columbus, Ohio, Ohio Historical Society: **Howard W. Green** has been appointed Building Superintendent.

Dayton, Ohio, Art Institute: **Paul Kirchmer** has been appointed Instructor in Sculpture. He succeeds **Robert Koepnick,** Head of the Sculpture Department, who is on sabbatical leave for one year.

Denver, Colo., State Museum: **William E. Marshall** has been appointed Deputy Curator in Charge of Exhibition.

Gainesville, Fla., Florida State Museum: **Howard Chamberlen** has been appointed Interim Museum Technician. He succeeds **Ernest A. Neilson,** who has resigned as Museum Technician in the Department of Social Sciences.

Indianapolis, Ind., John Herron Art Museum: **Curtis G. Coley** has been appointed Curator of Paintings and Prints.

Knoxville, Tenn., University of Tennessee, Frank H. McClung Museum: **Joseph W. Hopkins** has been appointed Dioramist.

Lawton, Okla., Museum of the Great Plains: **Marvin E. Tong, Jr.,** has been appointed Director; **Adrian D. Anderson** has been appointed Curator of History and Anthropology; **Barbara A. Anderson** has been named Curator of Library and Archives and Chief Preparator.

Los Angeles, Calif., California Museum of Science and Industry: **Les Cohen** has been named Assistant Museum Director.

Minneapolis, Minn., Institute of Arts: **Carl Weinhardt** has been appointed Director.

New York, N.Y., American Museum of Natural History: **Jerome G. Rozen, Jr.,** has been appointed Chairman and Associate Curator of the Department of Entomology.

New York, N.Y., Metropolitan Museum of Art: **Hubert F. von Sonnenburg** and **Henry Wolcott** have been appointed Restorers in the Department of Conservation; **Henry Geldzahler** has been appointed Curatorial Assistant in the Department of American Paintings and Sculpture; **Virginia Burton** has been named Curatorial Assistant in the Department of Egyptian Art; **Jean K. Schmitt** has been named Curatorial Assistant in the Department of Far Eastern Art; **Rayanne L. Walter** and **Clare Eames Le Corbeiller** have been named Curatorial Assistants in the Department of Renaissance and Post-Renaissance Art.

New York, N.Y., Museum of Primitive Art: **Cory Reynolds** has been appointed Research Assistant.

Portland, Ore., Oregon Historical Society: **Robert Fessenden** has been appointed Chief Librarian.

Saginaw, Wisc., Junior Museum: **Arnold Epp** has been appointed Director.

San Francisco, Calif., California Academy of Sciences: **Benjamin H. Banta** has been appointed Research Biologist in the Department of Herpetology.

San Diego, Calif., Natural History Museum: **Allan J. Sloan** has been appointed Museum Assistant.

Tucson, Ariz., Arizona-Sonora Desert Museum: **Joseph P. McCraren** has been appointed Curator of Large Animals.

Williamsburg, Va., Colonial Williamsburg: **E. James Ferguson** has been appointed Visiting Editor of Publications at the Institute of Early American History and Culture.

Wilmington, Del., Society of the Fine Arts, Delaware Art Center: **Sylvia Shafroth** has been appointed Educational Assistant.

PERSONALS

James T. Forrest, Executive Director of the Gilcrease Institute of American History and Art, was elected President of the newly

Positions and Personnel

formed Oklahoma Museums Association at its first meeting held in Santa Fé, New Mexico, on September 15. **Jeanne Snodgrass,** of the Philbrook Art Center, was elected Secretary of the Association.

W. K. Hillyard has been elected Chairman of the Museum Board of the Charles W. Bowers Memorial Museum, Santa Ana, California; **Mrs. Stanley C. Gould, Jr.,** has been elected Vice Chairman, **George Busdeiker, Jr.,** has been elected Secretary; **J. Wayne Harrison** has been elected a Member; **Lula M. Minter** continues on the Board, on which she has served since its founding.

Herbert G. Jahncke has been elected President of the Board of Trustees of the Isaac Delgado Museum of Art, New Orleans, Louisiana. He succeeds **C. E. Whitmore,** who has resigned.

Joseph F. Link, Jr., has been elected to the Board of Trustees of the Ohio Historical Society, Columbus, Ohio.

Frederick H. Lovejoy has been elected President of the Board of Trustees of the Museum of Science, Boston, Massachusetts.

Frank C. Sneed has been elected President of the Board of Directors of the Museum of the Great Plains, Lawton, Oklahoma; **Arthur R. Lawrence** has been elected President Emeritus.

DECEASED

Stephen C. Clark, benefactor of the fine arts, Founder and President of the National Baseball Hall of Fame and Museum, Chairman of the Board of Trustees of the New York State Historical Association, Cooperstown, New York, and President of the Farmers' Museum, died September 17 in his native Cooperstown. He was 78.

Charles Edward Crane, Honorary Trustee of the Vermont Historical Society, Montpelier, Vermont, died September 8.

James M. Crawford, former President of the Board of Directors, of the Art Center in La Jolla, California, died September 23.

Freda L. Klapp, former Executive Secretary and Director of the Art Center in La Jolla, California, died in September.

William E. Mann, Director Emeritus of the Washington Zoo, Washington, D.C., died October 10. He was 74.

Philip B. Perlman, President of the Board of Trustees of the Walters Art Gallery, Baltimore, Maryland, died July 31.

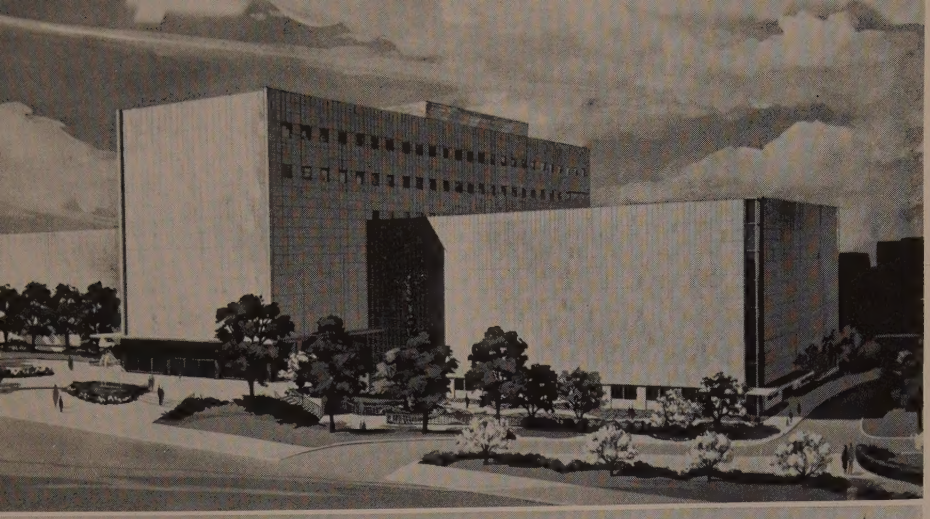
MUSEUM NEWS

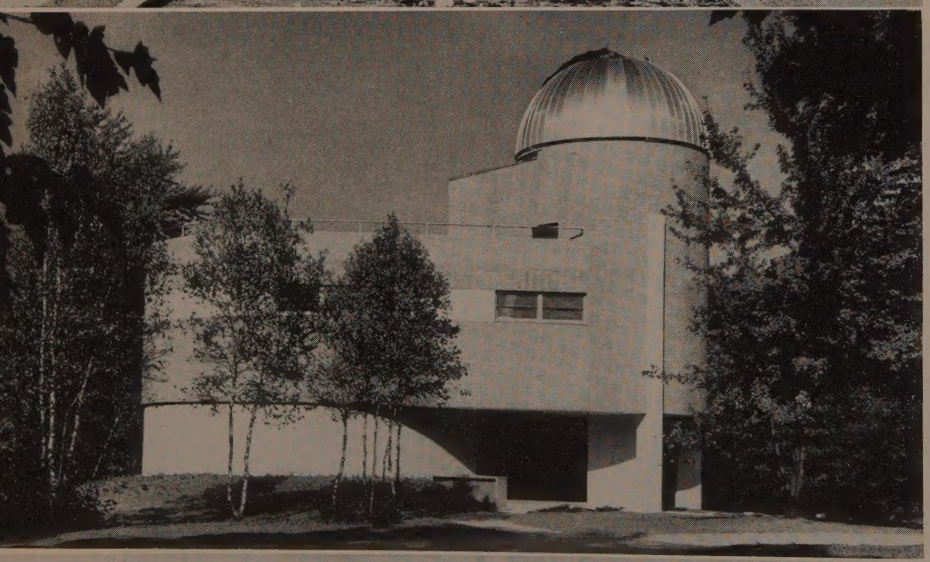
published ten times annually, is only one of the many membership privileges in the American Association of Museums

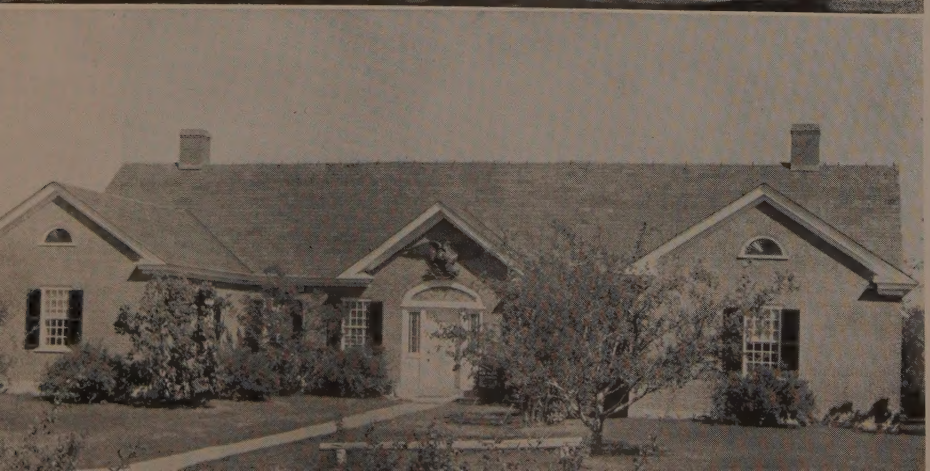
Individual Membership
Ten dollars annually

Institutional Membership
Twenty-five dollars

Write to
American Association of Museums, Smithsonian Institution
Washington 25, D. C.







HIGHLIGHTS

The Milwaukee Public Museum (1), which has planned a new museum building for many years, held its groundbreaking ceremonies for the revised building, designed by Eschweiler and Eschweiler, on Sept. 29. The $7,500,000 structure, part of Milwaukee's Civic Center, will have 120,000 square feet of exhibition space, and is scheduled for completion in two and a half years.

The Climatron at the Missouri Botanical Garden (2) in St. Louis, the first completely air conditioned and moisture controlled display greenhouse in the world, opened on October 1. The structure, the first use of Buckminster Fuller's Geodesic-dome system as a greenhouse, was devised by Garden Director Frits W. Went. It contains a variety of climatic areas and unusual features (see NEWS LINE).

The Observatory Building of the Stamford Museum and Nature Center (3) in Connecticut was dedicated on October 2. The $150,000 structure, made possible by Mr. and Mrs. Frank Altschul, was designed by architect Gordon E. Johnson, and will house a 20-inch Maksutov photo-visual telescope engineered by John Gregory. The closed-circuit television system presented to the Museum will also be housed there.

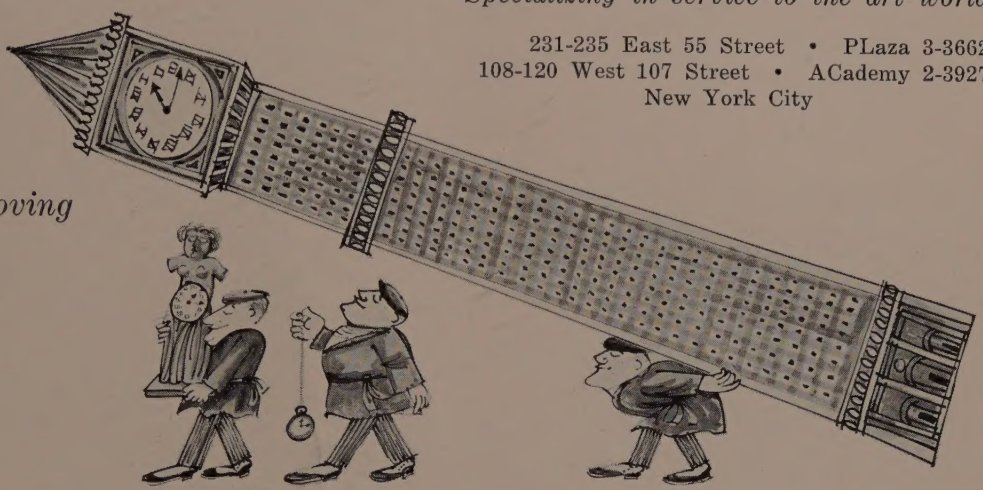
The Webb Gallery of American Art at the Shelburne Museum (4) in Vermont was opened to the public last August. The air conditioned building, designed to harmonize with the historic structures shown at the Museum, contains galleries of various sizes with a newly developed lighting system approximating daylight, and with walls covered in self-sealing linen fabric. Mrs. J. Watson Webb's collection of 200 American paintings is displayed.

HAHN BROS.

Fireproof Warehouses, Inc.
Specializing in service to the art world

231-235 East 55 Street • PLaza 3-3662
108-120 West 107 Street • ACademy 2-3927
New York City

distinctive moving



MANHATTAN STORAGE COMPANY, Inc.

1411 THIRD AVENUE
NEW YORK 28, N.Y.

GALLERIES . . . up to 2100 square feet
PRIVATE ROOMS . . . for storage
COMPETITION EXHIBITS
PACKING
SHIPPING . . . domestic and international

Mr. E. F. May, Art Department
Telephone: LEhigh 5-9100
CABLE: TABELO TELETYPE: NY 1 - 4778

THE
DETROIT
INSTITUTE
OF ART

Detroit,
Michigan

Masterpieces of Flemish Art

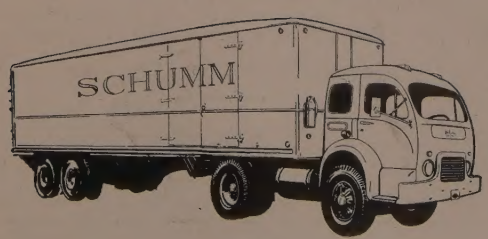
VAN EYCK
TO
BOSCH

October 18—
December 31, 1960

Modern techniques aid in the safe transportation of works of art. American loans of fifteenth century Flemish art (chiefly fragile panel paintings), packed in especially constructed boxes and loaded in our humidity and temperature controlled van, rolled over the highways from Detroit to the port of New York, directly on board a roll-on, roll-off ship, and from the European port of debarkation to Bruges, from Museum to Museum. After a sensational summer showing in Bruges, the American loans were reloaded in our waiting van and were joined by Belgian loans (paintings, sculpture and metal work), loaded in climatized containers made in Brussels, to roll from Bruges to Detroit (door to door) for one of the year's greatest art exhibitions in America.

SCHUMM TRAFFIC AGENCY, INC.

TRANSPORTATION CONSULTANTS



26 Broadway
New York 4, N.Y.
TWX NY1-4661
Telephone WHitehall 4-9140